

# The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—*Goethe*.

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VOL. 44—No. 40.

SATURDAY, OCTOBER 6, 1866.

PRICE { 4d. Unstamped.  
5d. Stamped.

## RANSFORD'S ENGLISH CONCERTS

AT  
ST. JAMES'S HALL.

Mr. RANSFORD has the honour to announce that he will give his  
FIRST ENGLISH CONCERT

THIS EVENING ON  
MONDAY EVENING, OCTOBER 29th.

The Programme will consist of  
POPULAR BALLADS, DUETS, GLEES, &c.,  
By the most celebrated composers.  
Full Particulars may be had of RANSFORD & SON, 2, Princes Street, Oxford Circus.

**CRYSTAL PALACE.**—OCTOBER an enjoyable month for visiting the Crystal Palace. It never presented a more beautiful appearance, or contained more objects of special interest, than at this time. Open Daily—Monday to Friday, One Shilling; on Saturday, Half-a-Crown; or Guinea Season Tickets Free.  
The New Guinea Season Ticket for Twelve Months, and the New Guinea High Level Railway Ticket for Twelve Months, is issued, dating from the 1st of October.

**MDLLE. LIEBHART** will sing Guglielmo's favourite Ballad, "The Lover and the Bird" (composed expressly for her), at her RE-ENTREE at Mellon's Concerts.

**MADAME MARTORELLI** will sing Guglielmo's "The Lover and the Bird," at Julien's Concerts, at the Varieties, Liverpool, TO-NIGHT.

**MISS MABEL BRENT** will sing Guglielmo's "The Lover and the Bird," at the Institution, Greenwich, TO-NIGHT.

**MRS. FRANCIS TALFOURD** will sing Guglielmo's "The Lover and the Bird," at the Grand Concert in Aid of the Home for Motherless Girls, on MONDAY.

**MR. OBERTHUR** begs to inform his friends and pupils of his return to London.—7, Talbot Terrace, Westbourne Park, W.

**MISS BERRY GREENING** will sing the Variations (composed expressly for her) on the popular air, "Cherry Ripe," at Burnley, October 18th.

**MISS KATE GORDON** will play Ascher's New Piano-forte piece, "L'AMOUR DU PASSE," during her Provincial Tours in Kent, the North of England, and Scotland.—82, St. George's Road, S.W.

**MR. ALFRED HEMMING** will sing Balfe's admired Song, "Si tu savais" (Didst thou but know), at the Assembly Rooms, Margate, THIS DAY.

**SIGNOR AND MADAME FERRARI** beg to announce their return to town for the Season. Address, 32, Gloucester Terrace, Hyde Park, W.

**MR. HOWARD GLOVER**, Drury Lane and St. James's Hall Concerts, composer of the Operas, "Ruy Blas," "Once Too Often," and "Aminia" (performed respectively at Covent Garden, Drury Lane, and the Haymarket Theatres), the Cantatas, "Comala" (produced at the New Philharmonic), "Hero and Leander," and "Daughter of a Royal Line" (produced at Her Majesty's Theatre), and "Tam o' Shanter" (performed at the Crystal Palace, New Philharmonic, and the Great Festivals of Norwich and Birmingham, conducted by the Composer), respectfully announces that he has entirely resumed his Professional Avocations, and is prepared to accept engagements as Composer, Orchestral Conductor, or Piano-forte Accompanist; also, to receive Pupils, Amateur or Professional. Students trained for the Operatic Stage or Concert-room. All communications to be addressed to Mr. GLOVER, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

## HOME FOR MOTHERLESS GIRLS.

ROYAL ASSEMBLY ROOMS, MARGATE.

The Annual Vocal and Instrumental

## GRAND CONCERT,

ON MONDAY, OCTOBER the 8th, 1866,

In Aid of the above Institution, on which occasion the following Eminent Artists have kindly volunteered their valuable services:—

Signor CIARATTA, Mr. TRELAWNY COBBAM, and Mr. BENTHAM;  
Miss SWARTY, Mrs. FRANCIS TALFOURD, and Miss ELEANORA WILKINSON,

INSTRUMENTALISTS:

Signor TITO MATTEI and Mr. AGUILAR.

PATRONS:

The Worshipful the MAYOR of MARGATE,  
Sir BROOKE BRIDGES, Bart. M.P. Sir EDWARD DERRING, Bart. M.P.  
Sir GEORGE BOWEN, Bart., M.P.

CONDUCTORS:

Mr. AGUILAR, Mr. LOUIS WRIGHT, and Signor TITO MATTEI.

**MDLLE. LIEBHART** is now making Arrangements for a TOUR (Oratorios and Concerts) in the Provinces, including Scotland and Ireland, to commence immediately after the termination of Mr. Mellon's Concerts at Covent Garden Theatre.—Address, 8, Marlborough Hill, St. John's Wood.

**THE MDLLES. EMILIE and CONSTANCE GEORGI** have the honour to announce their return to London. All communications to be addressed to them, 78, Harley Street, W.; or care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

**MADAME FLORENCE LANCIA** will sustain the principal parts in the Operas, *Faust*, *Le Sonnambula*, *Lurline*, *Martha*, and *Il Don Giovanni*, at the Theatre-Royal, Dewsbury, during next week, and during the following week at the Theatre-Royal, Leeds.

**MR. FRANK ELMORE** will sing his admired new song, "Alry, Fairly, Lillian," at Myddelton Hall, October 12th; Graham Institution, 19th; and at the Saturday Concerts, Edinburgh, January 12th. 128, Adelaide Road, N.W.

**MR. HOHLER**, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JARRETT, Her Majesty's Theatre.

**MR. EMILE BERGER** will play "The Bonnie Woods o' Craigie Lea," at Glasgow, THIS DAY, October 6th; Aberdeen, 19th; Stirling, 16th; Dumfries, 17th; Kilmarnock, 19th; Kirkcaldy, 22nd; and Hamilton, 24th.

**MR. CHARLES HALL** (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

**MR. KING HALL** having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Piano-forte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

**MADAME RUDERSDORFF, MR. W. H. CUM-MINGS, and MR. LAWLER** will sing Randegger's popular Trio, "I Naviganti" (The Mariners), at Faversham, Oct. 8th.

MR. HANDEL GEAR.

**MR. HANDEL GEAR**, Professor of English and Italian Singing, begs to announce that he is in town for the Season.—Address, 32, Upper Seymour Street, Portman Square, W.

# MRS. JOHN MACFARREN'S EVENINGS AT THE PIANOFORTE. Programme for REIGATE, on THURSDAY, October 11th.

Vocalist—Miss ROBERTINE HENDERSON.

## PART I.

"PLUS ULTRA," SONATA	Dussek.
AIR, "Vol che sapete"	Mozart.
SPINNIED	Liloff.
SARABANDE in E minor, and GAVOTTE in B minor	Bach.
SONG, "Where the bee sucks"	Arne.
IRISH FANTASIA, "Ould Ireland"	Brissac.

## PART II.

MOONLIGHT SONATA	Beethoven.
SONG, "Late, so late"	G. A. Macfarren.
ROMANCE "Mariana"	Walter Macfarren.
TARANTELE in F Minor	Heller.
OLD ENGLISH DITTY	
GRAND FANTASIA	Schubhoff.

Programme for CHELSEA, on FRIDAY, October 13th. Vocalists—Madame WEISS and Madame GILARDONI.

## PART I.

"SONATA DI BRATURA"	Hummel.
ROMANCE (Faust)	Gounod.
"INVITATION A LA VALSE"	Weber.
SONG, "The Violet"	Mozart.
SELECTION from "Kinderszenen" and "Im Walde"	Schumann.
DUET, "Oh Sweet Summer Morn!"	G. A. Macfarren.
IRISH FANTASIA, "Ould Ireland"	Brissac.

## PART II.

SONATA in E flat (Op. 25)	Beethoven.
SONG, "Late, so late"	G. A. Macfarren.
TARANTELE in F minor	Heller.
SCOTCH BALLAD	
GRAND FANTASIA	

The Pianofortes by MESSRS. ERARD.

Letters to be addressed, 15, Albert Street, Gloucester Gate, London, N.W.

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**T**HE MESSAGE FROM THE DEEP, by Emile Berger, Sung with distinguished success by Mr. Patey, at Mellon's Concerts, and by Signor Foli, at the City Hall, Glasgow, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

**N**EW ORGAN MUSIC.—Just Published, Price 4s., "FUGUE," in G, for the Organ, with Pedal Obbligato. Composed by WILLIAM CROWTHER ALWYN.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.  
Sheffield: H. J. FREEMANTLE, Music-seller, High Street.

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**C**RINOLINE.—Ladies should at once see THOMSON'S NEW STYLE, which, light, graceful, and elegant in outline, combines comfort and economy with the very latest fashion. Observe the name, "THOMSON," and the Trade Mark, "A CROWN." Sold everywhere.

## ROBERT COCKS &amp; CO.'S NEW MUSIC.

**L**A BIONDINA. Venetian Air. Transcribed for the Pianoforte by BRINLEY RICHARDS, composer of "God Bless the Prince of Wales," &c. 3s., free by post for 19 stamps.

London: ROBERT COCKS &amp; Co., New Burlington Street.

**B**RINLEY RICHARDS' NEW MUSIC for the PIANO-FORTE, 3s. each, all at Half-price. No. 1. Her bright smile haunts me still—W. T. Wrighton. No. 2. My early home—Abt. No. 3. The Liquid Gem—W. T. Wrighton. No. 4. Jenny of the Mill—Leduc. No. 5. Kathleen Arcon—Abt. No. 6. The Bridge—Miss M. Lindsay. No. 7. In Search of the Primrose—W. T. Wrighton. No. 8. What are the wild waves saying?—S. Glover. No. 9. The Bonnie Bird—Abt. No. 10. Chime again, beautiful bells. No. 11. Warblings at Eve, Warblings at Noon, and Warblings at Dawn; each 3s. No. 12. God Bless the Prince of Wales—Brinley Richards, 4s.

London: ROBERT COCKS &amp; Co., New Burlington Street; and all Music-sellers.

**T**HE HELENA WALTZ, by FRED. GODFREY. Piano, 4s.; Ditto, Orchestra, 3s. May be had everywhere.

**A**DELINA PATTI'S new Waltz for the Piano, "FLEUR DU PRINTemps," is published, price 4s., by

DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

N.B.—The Orchestral Parts of this Waltz are now published, price 5s.

Just published,

**G**ALOP FURIEUX. (Played by Master Munday with brilliant success at the Grisi Concert, at St. Martin's Hall, and other concerts.) Composed by G. B. ALLEN. Price 4s.

DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

# Just Published, INTRODUCTION AND GAVOTTE. FOR THE PIANOFORTE, BY OLIVER MAY.

Price 3s.

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Published this day,

# "AGENORIA," Grand March for the Pianoforte, BY WILLIAM SPARK.

Price 4s.

\* \* This March was written for, and performed at, the Opening of the Islington Industrial Exhibition.

"The 'Agenoria,' signifying great strength, is a march which has the right swing. It has a good theme, which is well developed, and very broadly its tread is felt. The harmonies of it, too, are exceedingly bold and effective, and of course, being by the player himself, its performance was unique."—*York Herald*.

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# Now published, "THE BONNIE WOODS O' CRAIGIE LEA," THE ADMIRER

## SCOTCH MELODY.

Transcribed for the Pianoforte by

EMILE BERGER.

Price 4s.

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

**T**HE REPROACH. ("Si vous n'avez rien à me dire.") Sung by Herr Reichardt and M. Jules Lefort with immense success. Composed by J. P. GOLDBERG. Price 4s.

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40, GREAT BRUNSWICK STREET.

## MR. GASKIN'S PROGRAMME OF VOCAL PRACTICE

For the ensuing season, includes the following New and Popular Songs, Duets, Trios, &c.:-

- "I Naviganti," Trio, Randegger.
- "Vieni, Vieni," Serenade, Adolfo Ferrari.
- "The Bridal Morn," Quartet, Dr. Peoh.
- "The Wedding Hymn," Quartet, Vincent Wallace.
- "The Carnival of Venice," Vocal Variations, Benedict.
- "No Rose Without a Thorn," Ballad, W. Guernsey.
- "When 'Mid the Festive Scenes we Met," Ballad, Adolfo Ferrari.

London: Published by DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

## VOCAL MUSIC BY M. W. BALFE.

	Poetry by	1.	2.
I'm Not in Love, Remember	Jessica Rankin	3	0
Oh! Take Me to Thy Heart Again	Ditto	3	0
I Love You	G. P. Morris	3	0
If I Could Change as Others Change	Jessica Rankin	3	0
Fresh as a Rose	Ditto	3	0
Mary	G. P. Morris	3	0
The Banner of St. George (Defence and not defiance)	Brougham	3	0
Killarney	Edmund Falconer	3	0
Si tu Savais (Didst Thou But Know). Romance.	J. Oxenford	3	0
The Hostess's Daughter (for a bass voice)	Uhlund	3	0
Old Man, Old Man, Thy Locks are Grey	Henry Neale	3	0
O Let the Solid Ground	Tennyson	3	0
The Lay of the Captive Lark (Bravura Song)	Jessica Rankin	3	0
Whom But Maud Should I Meet	Tennyson	3	0
The Quadroon Girl	Longfellow	3	0
Sound, Trumpet Sound (Magenta)		3	0
The Shell (Duet for Soprano and Contralto)	Tennyson	4	0
The Three Fishers	Charles Kingsley	3	0
Silence, Beautiful Voice	Tennyson	3	0
Spring (Duet for Tenor and Contralto)	Baskerville	4	0
The Brook (Duet for Soprano and Contralto)	Tennyson	4	0
She Came to the Village Church (Trio for Soprano, Mezzo-Soprano, and Contralto)	Ditto	4	0
Go Not, Happy Day (Quartet for Soprano, Contralto, Tenor, and Bass)	Ditto	4	0

London: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

## AULD LANG SYNE.

ALBERT DAWES' arrangement for the Pianoforte of this popular melody is published Price 6s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

## THE ABBÉ VÖGLER.

(Continued from page 616.)

But Father Martini's antique principles did not suffice for Vogler's peculiar and fiery mind; Valotti, too, who was fond of enveloping his system in mystery, failed to satisfy him, and, on Vogler's pressing him too impetuously with questions, Valotti checked him with the stern remark: "*Egli vuole imparare in cinque mesi ciò che io ho imparato in cinquant' anni*" ("You want to learn in five months that to which I have devoted fifty years"). Miliwiczek, moreover, instructed Vogler in melody, while Hasse of Venice gave him lessons in recitative and singing. Vogler then applied himself with renewed zeal to theology, being subsequently consecrated as a priest in Rome, where he attained the rank of a Papal Protonotary and Chamberlain—it is believed in consequence of a "*Miserere*" he composed. In 1776, he returned to Mannheim, where he established his school of music and gave public lectures. Always active, and for ever on the move, we see him after 1780 visiting nearly all the provinces of Germany, and travelling to Italy, Spain, England, France, Holland, Sweden, Denmark, nay, even Greece and Africa. Inspired by the most glowing love for art, he collected, during these wanderings, with the most laborious industry, the melodies of characteristic national songs in all parts of the world. The further he receded from the centre of musical civilization the more difficult it must have been for him to represent, by our ordinary scale, the unusual succession of sounds employed by uneducated nations, and adapt them to our different kinds of time. He tracked out, too, the harmonies, for he believed they must have been the basis of these successions, and thus from the rude lips of unmusical singers and poets he formed the most attractive concerts. A collection of characteristic works of this description was published by him under the title of *Polymelos*. It contained among other things, for instance, a Morocco song, and even Chinese themes, which he had deciphered from the notes of the missionaries from Peking.—At every place where he found an organ, Vogler gave concerts, and certainly no organ-virtuoso in Europe, either before or after him, ever delivered so many lectures. Vogler wanted to do something for everyone, and, therefore, while he preferred, by means of pieces deeply thought-out and really adapted to the organ, allowing those who understood music to obtain an insight into his system of harmony, he satisfied the many-headed monster by giving pieces such as the "*Terrace Song of the Africans*, when they are treading lime to strengthen their Terraces;" "*Fall of the Walls of Jericho*;" "*The Mohammedan Confession of Faith*;" "*A Sail upon the Rhine, interrupted by a Storm*," &c. Vogler was the father of all thunder and lightning organ-playing. Once, when Vogler was performing in Amsterdam, on St. Cecilia's Day, 1785, a man who had paid his two florins was desirous of hearing, among other things, the "*Last Judgment*" as announced. He grew sleepy, however, and told his wife to wake him as soon as the "*Last Judgment*" began. But she woke him too late.

In the year 1766, King Gustavus III. summoned Vogler as *Capellmeister* to Stockholm, where Bernhard Anselm Weber came to him, for the purpose of studying under his guidance declamatory music and counterpoint. His appointment did not, however, prevent Vogler from gratifying his love for research by new excursions. In order to be able to deliver his lectures, or principally to exhibit his discoveries practically and strikingly to everyone, in those places where there was no organ, or only a small one, he had a portable organ made in Holland. It was called an "*Orchestration*," being intended to do duty as an orchestra, and cost him 8000 thalers. Some parts of it were made in St. Petersburg and Warsaw, and some on the Maine and the Rhine.

It was in 1790, on the occasion of his hearing Handel's *Messiah* executed in London by 900 performers (500 vocalists and 400 instrumentalists), that Vogler conceived the notion of his "*system of simplification*," so valuable in an acoustic sense. Vogler, referring to this performance, says: "The impression produced was great. Yet the same effect might have been attained by less than a hundred persons, perhaps by only sixty." The musicians who took part in the performance but did very little, he called "*show musicians*."—On account of the great crowds attending his concerts on the Orchestration in London, only visitors of the higher classes were admitted at a certain door in the church, and their

empty carriages were left standing near at hand. The rest of the crowd remarked this, and, getting into the carriages from the off-side, got out on that next the church, and for a long time the worthy door-keeper could not understand how the carriages could accommodate so many persons. Vogler's concerts were wonderfully well attended. Everyone wanted to hear the "*wonderful man*," to whom, in 1791, the magistrates of Esslingen, in Swabia, actually offered the "*wine of honour*," kept exclusively for Princes who passed through the town. That he knew how to take advantage of the time and circumstances, is proved by the titles of his programmes, which remind us of the "*Music of the Future*." In one place he gave a "*Religious*," at another, a "*Jubilee*," and at a third, a "*Patriotic and National*" Concert, etc. At Hamburg, in 1792, the bellows-blower complained that everyone spake only of the Abbé, and no one said a word about him, while, but for his assistance, the Abbé could have done nothing. We ourselves heard it stated in good faith at Lübeck that, in the celebrated Marienkirche, when Vogler played upon the bassoon pipe, which was scarcely ever used and as thick as a man's body, he broke the windows.

(To be continued.)

## OUT OF THE STATES.

TO DISHLEY PETERS, ESQ.

Dear Sir and Peters,—The reconstruction at the Academy of Music proceeds apace. No Convention was held for erecting a platform upon which "*loyal*" men could stand; no speeches, no denunciations have been uttered, but the work goes on, and who enters the small door south of the Academy will be surprised at the progress which has lately been made. Kingsland, with watchful eye and untiring zeal, always within the walls, informs us that the house will be ready for the Muses on February 1st, if not earlier (or later). The plan is the same as in the old house, with more attention paid to acoustic qualities, and seats so arranged as to offer full view of the stage from all parts, the amphitheatre partly removed, and the entire house made more solid. The floor for the parquet and balcony is finished, and the beams for the first tier are let into the walls. The architect does not intend to erect outer walls before he commences the inner frame, but to proceed simultaneously with inner and outer parts. The west side has been covered by a wooden structure extending to the edge of sidewalk, in which stage carpenters labour at scenery. But for repeated strikes of workmen, who hold that now and then a demand for higher wages is necessary, everything would be well. Four dollars a day for a bricklayer is liberal, even in proportion to the cost of humane necessities; but this is not sufficient for the working man. The same cause delayed the progress of the new Steinway Hall, but the roof is already on, and the work will now proceed with double vigour. The Steinways expect the hall to be finished about November, and rehearsals for the first concert of the Philharmonic Society, to begin then and there. Bateman's concerts will be inaugurated, and Thomas will give his symphony *soirées* there. The latter will find varied occupation next winter, having charge of the musical department of the Ristori troop, in New-York and Brooklyn, conducting the Philharmonic Society of Brooklyn, giving orchestral and chamber music, and directing the Bateman concerts. Bateman's troupe is complete. The London papers, I perceive, give the names of the artists, each accompanied by an *epitheton ornans*. It is strange, however, that the *Musical World* should entirely omit Mills, certainly not the least prominent. Has the name of that excellent artist never reached the distant shores where the *Musical World* teaches the rest of mankind *ex cathedra*?

Grau and Grover have abandoned the idea of opera performances next season. Grau has thrown up nearly all his contracts, but may form a concert troupe. I regret his resolve (at the eleventh hour), to smother his plans for Havana, where he might have had a good season. The proceeding seems rather *cavalier*. I less regret the German opera—been incomplete, a regular *torso*, tending more to injure than help. Grover had received propositions from European artists of reputation, but preferred his cheap opera troupe. The public is spared mutilated operas, the performances of which would have made the composers turn in their graves. The German singers now in this country will probably fly through the States. A good German opera possesses all



**MRS. JOHN MACFARREN'S EVENINGS AT THE**  
PIANOFORTE. Programme for REIGATE, on THURSDAY, October 11th.  
Vocalist—Miss ROBERTINE HENDERSON.

## PART I.

"PLUS ULTRA," SONATA . . . . .	Dustek.
Air, "Vol che sapete" . . . . .	Mozart.
SPINLIED . . . . .	Lilolf.
SARABANDE in E minor, and GAVOTTE in B minor . . . . .	Bach.
SONG, "Where the bee sucks" . . . . .	Arne.
IRISH FANTASIA, "Ould Ireland" . . . . .	Brissac.

## PART II.

MOONLIGHT SONATA . . . . .	Beethoven
SONG, "Late, so late" . . . . .	G. A. Macfarren.
ROMANCE "Mariana" . . . . .	Walter Macfarren.
TARANTELE in F Minor . . . . .	Heller.
OLD ENGLISH DITTY . . . . .	Schulhoff.
GRAND FANTASIA . . . . .	Schulhoff.

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## PART I.

"SONATA DI BRAVURA" . . . . .	Hummel.
ROMANCE (Faust) . . . . .	Gounod.
"INVITATION A LA VALSE" . . . . .	Weber.
SONG, "The Violet" . . . . .	Mozart.
SELECTION from "Kinderscenen" and "Im Walde" . . . . .	Schumann.
DUET, "Oh Sweet Summer Morn!" . . . . .	G. A. Macfarren.
IRISH FANTASIA, "Ould Ireland" . . . . .	Brissac.

## PART II.

SONATA in E flat (Op. 29) . . . . .	Beethoven.
SONG, "Late, so late" . . . . .	G. A. Macfarren.
TARANTELE in F minor . . . . .	Heller.
SCOTCH BALLAD . . . . .	Heller.
GRAND FANTASIA . . . . .	Heller.

The Pianofortes by Messrs. EBARD.

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## THE ABBÉ VÖGLER.

(Continued from page 616.)

But Father Martini's antique principles did not suffice for Vogler's peculiar and fiery mind; Valotti, too, who was fond of enveloping his system in mystery, failed to satisfy him, and, on Vogler's pressing him too impetuously with questions, Valotti checked him with the stern remark: "*Egli vuole imparare in cinque mesi ciò che io ho imparato in cinquant' anni*" ("You want to learn in five months that to which I have devoted fifty years"). Misiwiczek, moreover, instructed Vogler in melody, while Hasse of Venice gave him lessons in recitative and singing. Vogler then applied himself with renewed zeal to theology, being subsequently consecrated as a priest in Rome, where he attained the rank of a Papal Protonotary and Chamberlain—it is believed in consequence of a "*Miserere*" he composed. In 1776, he returned to Mannheim, where he established his school of music and gave public lectures. Always active, and for ever on the move, we see him after 1780 visiting nearly all the provinces of Germany, and travelling to Italy, Spain, England, France, Holland, Sweden, Denmark, nay, even Greece and Africa. Inspired by the most glowing love for art, he collected, during these wanderings, with the most laborious industry, the melodies of characteristic national songs in all parts of the world. The further he receded from the centre of musical civilization the more difficult it must have been for him to represent, by our ordinary scale, the unusual succession of sounds employed by uneducated nations, and adapt them to our different kinds of time. He tracked out, too, the harmonies, for he believed they must have been the basis of these successions, and thus from the rude lips of unmusical singers and poets he formed the most attractive concerts. A collection of characteristic works of this description was published by him under the title of *Polymelos*. It contained among other things, for instance, a Morocco song, and even Chinese themes, which he had deciphered from the notes of the missionaries from Pekin.—At every place where he found an organ, Vogler gave concerts, and certainly no organ-virtuoso in Europe, either before or after him, ever delivered so many lectures. Vogler wanted to do something for everyone, and, therefore, while he preferred, by means of pieces deeply thought-out and really adapted to the organ, allowing those who understood music to obtain an insight into his system of harmony, he satisfied the many-headed monster by giving pieces such as the "*Terrace Song of the Africans*, when they are treading lime to strengthen their Terraces;" "*Fall of the Walls of Jericho*;" "*The Mahomedan Confession of Faith*;" "*A Sail upon the Rhine, interrupted by a Storm*," &c. Vogler was the father of all thunder and lightning organ-playing. Once, when Vogler was performing in Amsterdam, on St. Cecilia's Day, 1785, a man who had paid his two florins was desirous of hearing, among other things, the "*Last Judgment*" as announced. He grew sleepy, however, and told his wife to wake him as soon as the "*Last Judgment*" began. But she woke him too late.

In the year 1766, King Gustavus III. summoned Vogler as *Capellmeister* to Stockholm, where Bernhard Anselm Weber came to him, for the purpose of studying under his guidance declamatory music and counterpoint. His appointment did not, however, prevent Vogler from gratifying his love for research by new excursions. In order to be able to deliver his lectures, or principally to exhibit his discoveries practically and strikingly to everyone, in those places where there was no organ, or only a small one, he had a portable organ made in Holland. It was called an "*Orchestrion*," being intended to do duty as an orchestra, and cost him 8000 thalers. Some parts of it were made in St. Petersburg and Warsaw, and some on the Maine and the Rhine.

It was in 1790, on the occasion of his hearing Handel's *Messiah* executed in London by 900 performers (500 vocalists and 400 instrumentalists), that Vogler conceived the notion of his "*system of simplification*," so valuable in an acoustic sense. Vogler, referring to this performance, says: "The impression produced was great. Yet the same effect might have been attained by less than a hundred persons, perhaps by only sixty." The musicians who took part in the performance but did very little, he called "*show musicians*."—On account of the great crowds attending his concerts on the *Orchestrion* in London, only visitors of the higher classes were admitted at a certain door in the church, and their

empty carriages were left standing near at hand. The rest of the crowd remarked this, and, getting into the carriages from the off-side, got out on that next the church, and for a long time the worthy door-keeper could not understand how the carriages could accommodate so many persons. Vogler's concerts were wonderfully well attended. Everyone wanted to hear the "*wonderful man*," to whom, in 1791, the magistrates of Esslingen, in Swabia, actually offered the "*wine of honour*," kept exclusively for Princes who passed through the town. That he knew how to take advantage of the time and circumstances, is proved by the titles of his programmes, which remind us of the "*Music of the Future*." In one place he gave a "*Religious*," at another, a "*Jubilee*," and at a third, a "*Patriotic and National*" Concert, etc. At Hamburg, in 1792, the bellows-blower complained that everyone spake only of the Abbé, and no one said a word about him, while, but for his assistance, the Abbé could have done nothing. We ourselves heard it stated in good faith at Lübeck that, in the celebrated Marienkirche, when Vogler played upon the bassoon pipe, which was scarcely ever used and as thick as a man's body, he broke the windows.

(To be continued.)

## OUT OF THE STATES.

TO DISHLEY PETERS, ESQ.

Dear Sir and Peters.—The reconstruction at the Academy of Music proceeds apace. No Convention was held for erecting a platform upon which "*loyal*" men could stand; no speeches, no denunciations have been uttered, but the work goes on, and who enters the small door south of the Academy will be surprised at the progress which has lately been made. Kingsland, with watchful eye and untiring zeal, always within the walls, informs us that the house will be ready for the Muses on February 1st, if not earlier (or later). The plan is the same as in the old house, with more attention paid to acoustic qualities, and seats so arranged as to offer full view of the stage from all parts, the amphitheatre partly removed, and the entire house made more solid. The floor for the parquet and balcony is finished, and the beams for the first tier are let into the walls. The architect does not intend to erect outer walls before he commences the inner frame, but to proceed simultaneously with inner and outer parts. The west side has been covered by a wooden structure extending to the edge of sidewalk, in which stage carpenters labour at scenery. But for repeated strikes of workmen, who hold that now and then a demand for higher wages is necessary, everything would be well. Four dollars a day for a bricklayer is liberal, even in proportion to the cost of humane necessities; but this is not sufficient for the working man. The same cause delayed the progress of the new Steinway Hall, but the roof is already on, and the work will now proceed with double vigour. The Steinways expect the hall to be finished about November, and rehearsals for the first concert of the Philharmonic Society, to begin then and there. Bateman's concerts will be inaugurated, and Thomas will give his symphony *soirées* there. The latter will find varied occupation next winter, having charge of the musical department of the Ristori troop, in New-York and Brooklyn, conducting the Philharmonic Society of Brooklyn, giving orchestral and chamber music, and directing the Bateman concerts. Bateman's troupe is complete. The London papers, I perceive, give the names of the artists, each accompanied by an *epitheton ornans*. It is strange, however, that the *Musical World* should entirely omit Mills, certainly not the least prominent. Has the name of that excellent artist never reached the distant shores where the *Musical World* teaches the rest of mankind *ex cathedra*?

Grau and Grover have abandoned the idea of opera performances next season. Grau has thrown up nearly all his contracts, but may form a concert troupe. I regret his resolve (at the eleventh hour), to smother his plans for Havana, where he might have had a good season. The proceeding seems rather *cavalier*. I less regret the German opera—been incomplete, a regular *torso*, tending more to injure than help. Grover had received propositions from European artists of reputation, but preferred his cheap opera troupe. The public is spared mutilated operas, the performances of which would have made the composers turn in their graves. The German singers now in this country will probably fly through the States. A good German opera possesses all

the elements of success in America, if the management is artistic and liberal, and if discipline is maintained; but it was easier for Daniel to get along with the wild beasts than for a manager to quell the continuous rioting of a German troupe.

Ronconi and daughter arrived in the "Persia," and were received by Max Maretzek and members of staff with all the due honours. Thus the members of Maretzek's troupe are here, with the exception of Baragli, who is expected. Among the operas which Maretzek will bring out or revive, I may mention *Dou Bucefalo*, *Zampa*, *The Prophet*, *Huguenots*, *Elisir d'Amore*, and *Fra Diavolo*. The season will commence in Brooklyn, October the 10th, and last till the 13th; in Philadelphia, from October 15th to 27th; in Pittsburgh, from 29th to November 3rd; in Brooklyn, from 5th to 8th; in Boston, from 12th to 24th; and in New York, at the Winter Garden, from 26th November until January, 1867. It is hoped, if not expected, that the New York Academy of Music will be ready on (or about) the first week in January.

Brignoli, the "silver-voiced," as papers call him, has accepted an engagement from Bateman, and returns to this country a wiser singer, if not a better man (impossible that). His old friends, especially the ladies, will receive him with sincere pleasure. Miss Morensi also returns to her native shores, and we shall have a chance of judging what are the fruits of the studies which she has made in Italy, and her experience of Gye.

Baker and Smith have prevailed upon the Bostonian, Eichberg, to settle in New York and conduct English comic opera at their theatre in Broadway. Eichberg's opera, *The Two Cadis* (which he considers his best), will be given, followed by other operas, English and French. Eichberg's talent has often been subject of our remark. All I need do is, congratulate the public of New York on the acquisition of a young composer.

As a sign of progress, I must add that at the last concert in Central Park a selection from Gluck's *Iphigenia in Tauris* was performed, and met with favour from the crowd.—Yours, dear Sir and Peters, till next time,  
N. Y. W. R.

New York, Bunkum Hotel.

#### MUSIC AT LIVERPOOL.

SIR,—The winter season of the Philharmonic Society did not commence under the most favourable auspices. The bill of fare offered was but second-rate, and the absence of Mr. Sims Reeves was a serious disappointment. To a Philharmonic audience the music allotted to its favourite was more than usually attractive, as he was to sing two English songs. The *prima donna*, Madame Lemmens-Sherrington, has been heard to greater advantage than on Tuesday last; there was an unwonted lack of animation in her singing. Even her stock piece, the shadow song from *Dinorah* (a composition essentially written for the stage), did not enforce the usual amount of enthusiasm, and was given minus the recitative. In a gem from Handel's *Theodora*, however, Madame Sherrington shewed real artistic feeling, although the effect was slightly marred by the slowness of the *tempo*. Monsieur Lemmens came forward with a solo for the harmonium, and the effects produced from this generally despised instrument were exceedingly clever. The *fantasia* which he played was very suitable to display the great power of the "expression" stop in the hands of a master, and also the possibility of considerable execution. The "*Meditation*" on Bach's prelude was a complete failure: the organ and pianoforte not being of the same pitch, the former had to be silenced. Surely, after the trouble experienced on the last occasion, it would have been very advisable to have the instruments tuned together previous to the concert. To Emile Sauret, a young musician, whose violin playing has recently attracted considerable notice, I must accord unqualified praises. For a youth of fourteen the tone and execution are marvellous: the double-stopping and harmonics, with the rapid scale passages, well deserved the enthusiastic encores which both his solos earned. The orchestral pieces were given in a very satisfactory style. A martial overture by Spontini and Sterndale Bennett's flowing *Naiades*, with the beautiful melody for the strings and the quaint pizzicato passages, were both treats. Beethoven's Symphony, No. 8 (one of the least known\*), was also well played, the brass being particularly correct. We were promised

two pieces from Meyerbeer's last opera; but the programme had to be altered, in consequence of some difficulty in regard to the copyright. Three choruses from Gounod's *Ulysses* were substituted: they are all well written, but bear a similarity to other works by this composer. The "Gipsy Chorus," by the too-much-neglected Schumann, is exceedingly original and quaint, and would bear repetition. As to the manner in which the practical members acquitted themselves after their long vacation, I can merely say that, excepting one part-song, everything was done in a way to shame even a Philharmonic chorus. Mr. Alfred Mellon was the conductor.—I am, Sir, your obedient servant,

To D. Peters, Esq.

A LIVERPOOL PORCUPINE.

#### THE PARISIANS IN LONDON AND MISS HARRIS IN PARIS.

The Monday *feuilleton* of the Paris papers devoted to theatrical matters has this week been much occupied with a new piece entitled *Les Parisiens à Londres*, brought out at the Porte St. Martin, which has suspended its performances for nearly three weeks in order to rehearse and get it up. A paper has calculated that each night's suspension was a loss of 3000*fr.* to the theatre, and that the getting up of the piece cannot have cost less than 100,000*fr.*, making a total of upwards of 6000*l.* And this expended on a play (although that is not the right word) which depends entirely for its success on decorations, dresses, and women more or less naked. This is a style of performance which has come greatly into vogue in Paris of late years. The *Parisians in London* was preceded by the usual elaborate puffs, and the interest or curiosity of the public was raised to such a pitch that boxes and stalls at this second-class theatre fetched prices as high as were paid in London to hear Jenny Lind when the *furor* was at its height. Lamentable is the *fiasco* that has ensued. The most indulgent of the Paris critics are unable to defend it, the most indignant denounce it in terms that will hardly bear translation. The first performance lasted until past two in the morning. Notwithstanding the twenty days' preparation, the machinery would not work, and an actor had to crave the indulgence of the audience. The piece, announced as original, turned out to be a mere *refacimento* of an old piece called *A Week in London*, first played seventeen years ago, and since performed at more than one theatre. It comprised some beautiful scenery and some pretty ballets, but the Paris press cries shame upon the coarseness and indecency of its dialogue. A short extract from the *Temps*, a paper which is given to tell the truth on most subjects as plainly as it can venture to do so under the present régime without actually provoking its own extinction, will give you an idea of what a certain class (and by no means a small one) of the French theatres are coming to in the representation of pieces which Jules Janin calls "*ces comédies de la chair plus ou moins fraîche*." M. Louis Ulbach writes:—

"A few days ago surprise was expressed at a semi-official journal's demand that the theatres should be regulated by the police, and that the French stage should thus be assimilated to certain tolerated establishments. Nothing, however, is more natural; and, since this avowal escapes writers who cannot be accused of opposition, we are forced to acknowledge that in the eyes even of the authorities the theatre has become an unhealthy place, of which respectable people will end by getting tired. When one thinks that everyone of the *gavroches* (coarse jests) of which the piece is full, has passed under the eyes of the censor, and that there is, therefore, a sort of privilege or license granted to these obscenities, one remains confounded at the evil that may be done by regulations in matters of ideas, and one asks himself whether liberty would allow the perpetration of so many outrages upon good taste and decency."

Several actresses made their first appearance, at least at the Porte St. Martin, in this piece, and it can hardly have been considered a happy selection on their part, for the piece is wretched, and the attention of the audience, so far as it could be obtained for a performance that lasted nearly seven hours, was given chiefly to the scenery, the costumes, the dances, which are highly praised, to the half-naked women and voluptuous groupings which are held indispensable in a piece of this kind. Of the *débutantes*, one is English, a Miss Harris, of whom the French critics speak highly. "The very pretty and piquante Anglo-French actress, a fairy in the midst of witches," says the gallant Janin in the *Debats*.

\* One of the least known to Liverpuddlians.—A. S. S.



Many of the papers find a civil word to say of the foreigner, and doubtless the praise is not due only to gallantry and hospitality, but to the merit of its object. But why, it must be asked, did the young lady or her friends make so unfortunate a selection of a piece and of a theatre? *Que diable allait elle faire dans cette galère* of the Porte St. Martin? If her vocation be the stage, and if she have half the qualities and qualifications as an actress attributed to her by her French admirers, she might surely have made her first appearance in better company, and, above all, in a better play. Probably the fact that the scene passes chiefly in England, and that there is some English to be spoken in it, may have determined her choice without sufficient investigation, and we may hope hereafter to hear of her on boards more favourable to the display of her talents, and where she will feel herself more in her right place.

[The gifted writer of the foregoing does not seem aware that the Miss Harris of whom he speaks is Miss Maria Harris of the Lyceum and Haymarket Theatres, a daughter of Mr. Augustus Harris, the well-known stage-manager at the Royal Italian Opera.—A. S. S.]

### MOTHER SHIPTON IN CONVULSIONS.

The classic taste for burlesque which has been so sedulously cultivated has given rise to a set of performers who can lay claim to being original and primitive upon more grounds than one. (These are our *pretty actresses*.) That the species always existed we have sufficient evidence, but its developments take so strong and decided a part in the modern shape that, except in wide lines, we cannot assume that the parent is altogether represented by the offspring. There are, of course, points of resemblance, but they are few, and not at all of a character to be particularised. Some of them we may touch upon, but others do not admit of disquisition. Without recalling the "palmy days of the drama" to give an authority to the opinion, we are inclined to believe that there never was a time in the history of the stage when our actresses exposed themselves so much beyond the degree required for the honest purposes of their art as the present. The female gentleman of our burlesques display themselves in a fashion which indicates the level to which the profession has fallen, and the manner in which their saucy attitudes are applauded serves to shew that they have indeed succeeded in making the taste by which they are enjoyed. When a famous French novelist habitually dressed in a coat and trousers, it was said of her that the disguise would have been complete if she had only been a little more modest; and when a young lady now struts her plantation dance, wriggles the jockey step, or flings the sailor's hornpipe, one is tempted to indulge in the reflection that the representations would be the more perfect for about as much reserve as would render them decent. It is not much for us to boast that our dialogues are free from the brutalities of Wycherly or Vanbrugh, if we supplement street music with gestures systematically unchaste, and encourage women as undraped as acrobats to illustrate by their deportment quite as much immodesty as would season a comedy of the old school. The costumes worn by actresses in our burlesques are evidently designed without the least affectation even of coquetry. The singing chambermaid, with her apron and front pockets, moves in a legitimate circle of influence: her nods and winks are fair business; she uses a woman's grace to enlist our sympathies in her part and perhaps slightly in her own prettiness; but it is quite another matter when she wears her pockets differently, when there is nothing for the sex to retire into, and when with an impudent daring she upsets at a strut every notion we might have had of that feminine sense which ought to distinguish a lady. It is a bad feature in the pretty actress, too, that in many cases, not only does she look to the gallery for applause, but she may occasionally be detected ogling a side-box in which the occupant is carefully retired. We are not in the least concerned for the special repute of actresses; they have quite enough of advocates in the press. The critics have exhausted the epithets of praise upon them. Funny writers are funnily complimentary; writers the reverse of comic are tender with them—lugubriously affectionate. What the amount of virtue amongst them may be, we have no way of determining, and a great deal of private virtue is quite compatible with the degraded viciousness of a branch of art; still the actresses are, beyond doubt, spoiled into a style of exhibition which places them on the very confines which divide the pure from the impure, and if they choose to play there, it can do them no harm to learn the exact position they have been induced to assume. It is possible we may be reminded of the "Garter" motto; but there is little faith nowadays in the guilelessness of White Quakers, or in the flimsy reasons behind which any other form of impudence disrobes. Stage Dianas may regard their Greek and natural integuments as quite

consistent with the accepted reputation of the goddess, and in doing so may loop up a single garment until it as nearly as possible defeats the object of a garment altogether; but they must be prepared to have a second interpretation placed upon the mode in which the cold divinity is personified. We have seen a feminine Apollo within a few inches of being Belvidere, and a female Jupiter who could, with a slight change, have appeared as Menken. In fact, heathendom histrionically sets its face and legs against the innovation of clothing to within a tunic such as Mrs. Leo Hunter, proposed to adopt, and such as Mr. Leo Hunter incontinently objected to. Even this tunic is curtailed, and is following the wake of the bonnet of ordinary life. When the part demands a long gown, the invariable rule now followed in such a distressing case of obstructed talent, is to have the gown tucked to the knee at one side at least, and the stratagems by which that side is kept towards the audience, proves how genius, even when trammelled, is able to take advantage of any little chance for the employment of its choicest accomplishments.

But it is not on the stage alone that our pretty actresses figure so attractively. Colley Cibber regretted the exigency of the dramatic calling by which the instant graces of the player were lost to the world; but he knew nothing of photography, or of the camera sort of graces which the lady performers of our time are secure of transmitting to posterity. You may buy their portraits exactly as you have seen them perform. If there is a slight difference, the difference gives you the benefit of more than you noticed behind the foot-lights. The pretty actresses are fast driving the pets of the ballet to a desperate rivalry of attitudes. In truth, they have already done as much for the *carle* shops as English dancers, and it is only the Frenchwomen who can beat them on their own ground, and, we must admit, give them odds. Nor are you left in the dark, having paid your shilling, as to the identity of the lady whose picture you may purchase. Not only do you get her name, but you are presented with the familiar diminutive by which she chooses to be set down in the bills. Our pretty actresses desire to linger in the memory of the swell, the cad, the snob, and the gent, by those mincing names which denote cordiality and acquaintance. Once or twice a year an opportunity is taken of rendering this cordiality almost intimate; for the swell, the cad, the snob, and the gent, are invited to a bazaar, and at a small outlay can speak with the deities, and stare at them to their eyes' content. So that there is no reticence whatever on the part of the pretty actresses. Easy on the stage, free and easy in the *cartes*, liberal of their fascinations at special fêtes, we cannot determine where this generosity will cease.

Our remarks do not admit of a moral or a tag. The stage, we have no doubt, will right itself; for if it does not, only one result can ensue from the continuance of the present wardrobe management: little by little the dresses will vanish, until at length we shall have reached a consummation when the dramatic mirror will be held up, if not to reflect nature, to reflect at least a state of nature.—*London Review*.

SIGNOR AGNESI has been engaged by M. Bagier, for the Italian opera, Paris, as *primo basso cantante*. Signor Agnesi has been singing during the autumn at Baden-Baden. The *Illustration de Baden* has written in highly eulogistic terms about his performance of Don Basilio, in the *Barbiere*, and says, "his magnificent voice was heard to great advantage in the air, 'La Calunnia,' which he executed with admirable art. The hurricane of applause showered on him at the conclusion was richly deserved." The same journal, alluding to Signor Agnesi's Mephistopheles, in M. Gounod's *Faust*, writes: "The vocal and physical qualifications of Signor Agnesi, unite in making him a first-rate representative of the part. The duet in the first act, the quartet in the garden scene, as well as the scene in the church, were admirably sung, and acted by him. The serenade and the trio, in the duel scene, were also equally dramatic and effective."

GRANTHAM.—(From a correspondent).—An opera company has been performing at Exchange Hall with success. M. Gounod's *Faust* has been the principal attraction. Miss Anne Thirlwall, Miss Adams, Mr. H. Corri, Mr. Eugene Dussek, and Mr. Herbert Bond, were the singers, and got through their difficult task admirably. The *Sonnambula*, the *Trovatore*, *Martha*, and *Maritana*, have also been performed. Mr. Herbert Bond came in for the lion's share of applause in the last-named opera by his singing "Let me like a soldier fall," which was unanimously encored. Mr. Stanizlaus was conductor.

WOLVERHAMPTON.—(From our correspondent).—English opera continues to give the highest satisfaction to crowded houses. In *Faust*, *La Sonnambula*, *Il Trovatore*, and *Maritana*, Mlle. Florence Lancia has shown talent of a high order, both as vocalist and actress, making an impression that will render her return ever welcome to the lovers of music in this city. Messrs. Parkinson and Rosenthal have been most efficient in their respective parts; while the band and chorus, under the able direction of Herr Reyloff, have been more than ordinarily effective.

### Letters to Well-known Characters.

TO SHIRLEY BROOKS, Esq.

SIR,—The season for apples has set in. Housekeepers should now learn how to cook apples. Apples are among the most beneficial of foods. Fine apples are digested in eighty-five minutes. Apple dumplings are mastered in 180 (the time to digest mutton). Malic acid (essence of apples) is incentive to appetite. And a good digestive. Warts and inconstancy yield to apples. Monks (before the Reformation) cultivated apples. And sold them for eightpence and two shillings. So apples are orthodox. Apple lovers will find comfort in the fact. Apples "pippin" are not tainted with Popery (as English fruit). They were introduced after the Reformation. (They were not produced anywhere till after that era). From a Protestant point of view they are the most orthodox apples. The "Red Queen" owes its name to Elizabeth (of pious memory). And should be (therefore) patronized by another section ecclesiastic. In cholera avoid the example of Claudius Albinus. Who consumed a bushel of apples at a meal.

Hallow the Hole, Oct. 2.

HOLMES OF HALLOW.

P.S.—Bather of Ledbury is anxiously expecting your appearance beside him.

H. OF H.

[Mr. Brooks, it may be apprehended, is now at the Inn of Ardechenovichcrassan, beside Ben Air.—A. S. S.]

TO LEICESTER BUCKINGHAM, Esq.

SIR.—The other day (only) Professor Augustus de Morgan went to hear an organ played by a performer who seemed desirous to exhibit one particular stop. "What do you think of that stop?"—said the desirous performer. "That depends upon the name of it"—answered the unenquiring mathematician. "Oh! what can the name have to do with the sound?" "That which we call a rose," &c.—rebutted the desirous. "The name has everything to do with it"—angrily replied the unenquiring;—"if it be a flute stop, I think it very harsh; but if it be a railroad-whistle stop, I think it very sweet." What do you purport of the anecdote, Sir? Will it not suit your next curtain-lift? I pause for a reply, and am yours respectfully,

King and Beard, Sep. 29.

S. T. TABLE.

[Mr. L. Buckingham is welcome to so much as may assuage Mr. Table.—A. S. S.]

TO ALFRED MELLON, Esq.

SIR,—John Shearn, who was convicted last sessions of a very extensive robbery of musical instruments from Messrs. Distin, his masters, was brought up for judgment. Police-constable Gordon, 33 C, had seen the prisoner since his conviction, but although he refused to give him any information, he had succeeded in tracing other property stolen from Mr. Distin to the value of £30. Mr. Serjeant Dowling said he was sorry to see so a young man refusing to give any information as to what he had done with his master's property, which was the least amends he could have made for his offence. A constable proved a former conviction against the prisoner at Lambeth Police Court for three months, for stealing a watch, and said that those who recommended him to Mr. Distin must have known that he had been convicted of felony. Mr. Serjeant Dowling sentenced him to be imprisoned and kept at hard labour for eighteen months. Surely such an obdurate hard-hearted Shearn deserved a more severe punishment for example's sake. Why should he not have been sent for a term of years to clockmaking at Cork or elsewhere? The last possible fête at the Arboretum Pleasure Grounds took place on Monday, when, notwithstanding the weather, a goodly company assembled. Music enlivened the scene, and a variety of entertainments were provided; but the great attraction was the Brothers De Boole. The whole finished with a large bonfire. Many pleasure-seekers, as they wended home, were heard to sing "Should auld acquaintance be forgot," and "Though lost to sight to memory dear." During the past week Mus' Cir-us of amusement has been filled. The various performers in their distinct branches of business are well received.—Yours obediently, *Umbrales, Sep. 29.* EDGAR SIDEBOTTOM (late Sidey Ham.)

[Mr. Ham did well to write on Goose Day; but why change his names? It is against the Muttonian law for a Muttonian to change his names.—A. S. SILENT.]

TO MICHAEL WILLIAM BALFE, Esq.

SIR,—Some correspondence has recently appeared in the *Birmingham Daily Post*, on the holding of "statute" fairs, or "mops." These are fairs at which young men and woman—farm and domestic servants—attend in order to be hired. The candidates for employment stand in rows, and the employers walk about amongst them, examining their "points," comparing the merits of one with another, and finally selecting the best servants, at the lowest price, and with the greatest inconvenience to all concerned. In everything but colour, a "statute" resembles a negro slave market: so closely, indeed, as to excite wonder that Englishmen and women consent to take part in it—to be inspected and commented upon like cattle. But the personal degradation of these exhibitions is not their worst feature. They are characterized by the grossest immorality, universal drunkenness being the least evil. Many a virtuous woman has been ruined by attendance at "statutes," and many an honest man turned into a castaway. No language can be too strong to condemn these wretched saturnalia. Happily they are now in course of banishment from the country, by the common consent of decent persons; and where they are still kept up, it is rather by the exertions of interested publicans and beer-sellers than at the wish of the classes wrongly supposed to be benefited. These remarks are suggested by the threatened revival of a "statute" in the quiet village of Alvechurch, where sundry publicans have determined to re-establish the "statute" after several years' discontinuance, in opposition to the respectable inhabitants. A document, signed by Archdeacon Sandford (the Rector), by magistrates living in the parish, with many farmers and others, has been issued, protesting against this "revival;" and it is hoped the promoters may abandon their project. It is disgraceful that after sixteen years' freedom from the nuisance of a "mop," the inhabitants of Alvechurch should be annoyed, the peace of the neighbourhood disturbed, and the labouring classes degraded, in order that sundry publicans may fill their pockets. M. Flotow, composer of *Martha*, being a foreigner, and you, the composer of a certain opera,\* being an Irishman, and therefore a Briton, I am induced to address you on the subject, and am, Sir, your faithful admirer,

The Kidneys, Oct. 1.

BUTTON OF BIRMINGHAM.

[\* *The Maid of Honor?*—A. S. S.]

TO PETER CUNNINGHAM, Esq.

SIR,—Wandering through France I found myself a short time since at Fontevault, well known as the burial place of some of our Plantagenet Kings. The abbey, once famous, has gone to rack and ruin; its precincts are transformed into a convict establishment. The graves of the Kings have, of course, been long ago plundered, but there are still preserved, hidden in a dark corner of the convict chapel, begrimed with the dust and dirt of ages, the effigies in marble which once adorned them of Henry II. and Eleanor of Guienne, of Richard Cour de Lion, and—most beautiful and best preserved of all—Isabella d'Angoulême, the wife of John. Would it not be a graceful act of the French Emperor to hand them over to our Government? As being authenticated likenesses, they would be a valuable addition to the records of our history. Receipt of your opinion will much oblige, yours, archaeologically,

The Chanticleers, Oct. 1.

GOODCOCK BADOOCK, (Bart.)

[“Them of Henry II.” &c., is not bad.—A. S. S.]

TO CAMPBELL CLARKE, Esq.

SIR,—The following is from a poem in the Harleian MS. British Museum, No. 2252, folio 153-4):—

“If Christmas day on Monday be,  
A great winter that year you'll see,  
And full of winds, both high and shrill;  
But in summer, truth to tell,  
High winds shall there be and strong,  
Full of tempests lasting long.  
While battles they shall multiply,  
And great plenty of beasts shall die.  
They that be born that day I ween  
They shall be strong, each one, and keen.  
He shall be found that stealeth aught;  
Though thou be sick thou diest not.”

The old prophets have beaten the modern ones this season. Who has not observed what a windy time we have had from Christmas last? We have had very high winds. January, February, March, April, and part of May were all wintery and cold, and January was especially windy. We had a prolonged winter:

\* Last Christmas day fell on a Monday. Several windows were smashed.



windy days, windy nights, windy weeks, windy months, wind incessantly, and winds blowing even yet. I venture to say there is not a man who remembers such long continuance of windy weather. Our continental neighbours have been quarrelling, fighting, and slaying each other; fearful battles have been fought. Then the cattle plague has visited our flocks and herds, destroying beasts. So far, the prophecy has been fulfilled, but as regards the end of it, *qui sait?*

Many weather-wise are out in their predictions, and feel ashamed to hazard other prophecy for the next three months. Almanac prophets have made a mess of it, and country folks won't believe them any more. New and full moons did not come up to the mark with those who placed reliance in them, but winds blew on and rains descended just as if we never had a moon. All's in the winds; and I am, sir, your obedient servant,

SEPTIMUS WIND, M.D.

Balligarry, Castle Blow, Oct. 2.

[The above is a queer result of Dr. Wind's long holiday. Something less ventose might have been expected at his pen.—A. S. S.]

#### TO THE EDITOR OF THE TIMES.

SIR,—You are severe upon the Eisteddfod. I believe this springs from your imperfect knowledge of the intention of its promoters. Permit me to draw your attention to a few extracts from an address issued by the Council of the Eisteddfod three months before the meeting took place:—

"In placing before the public the programme of the annual meeting of 1866, the Council have to congratulate themselves, the institution, and the public generally, on the rapid disappearance of a prejudice that for some time offered a serious bar to the success of the institution,—namely, the very absurd though wide-spread idea that its paramount objects were self-glorification, and the shutting out of the English language from Wales! It is to facts and results elicited at the annual meetings that the disappearance of such an absurdity is to be attributed. . . . In the Fine Arts, in industrial capabilities and mechanical appliances, it is not too sanguine to hope that the talent and industry that have led to such a creditable display of intellectual power may be advantageously urged on to further exertion and lead to success. The Council ardently invite that works of art, sculpture, and carving by professionals or amateurs, Welsh fabrics, Welsh industry, Welsh ingenuity, and Welsh products be sent to the Exhibition. If progress, and the more complete fusion of Wales with England, is to be promoted, it is by leading its people on to a due appreciation of the comforts, appliances, and enjoyments of advancing civilization; and it is not too extravagant to hope that such gatherings, with such objects in view, eminently contribute to such results. . . . Such are the objects contemplated, and such the mode of carrying them out in 1866, that suggest themselves to the Council of the National Eisteddfod. It is the only institution that has hitherto been generally recognized as having a claim to the title of national. Others may claim greater exclusiveness, using none but the Welsh language in all their proceedings. We have no connexion with such Eisteddfodau. We repudiate exclusiveness as incompatible with advance. Our great object is social progress, and we believe that the course of action that we advocate has a tendency to elevate and refine a thriving and most orderly people."

You will perceive by the above extracts that we are neither so unreasonable nor so absurd as you paint us. We have neither the wish nor the power to stay the progress in Wales of the English language and its splendid literature. We should be positive fools if we were to attempt it. Occasionally a hot-headed orator may declaim passionately on the supposed wrongs of the Welsh to flatter their prejudices, and may receive the applause of the ignorant; but the council of the Eisteddfod and the wise and the learned in Wales have no sympathy with such wrong-headedness. The intention of the Eisteddfod is to cultivate poetry, and music, art, and science; in a word, to refine and elevate the Welsh people. You advise the Welsh people to become English as soon as possible. How is this to be done? You cannot turn them into bed at night as Welshmen, and awake them in the morning as Englishmen. A language is not to be acquired in a week, a month, or a year. We are, therefore, compelled to appeal to them, and to render them all the benefit we can through the medium of the language they understand best. In the article in which you ridicule the Eisteddfod you praise the Highland gathering. I have not one word to say against dancing the Highland fling, pitching the caber, and other athletic exercises.

I like them as much as you do. The English have a passion for horse-racing. I like horse-racing, too; for whatever contributes to the pleasure and amusement of a whole people should be encouraged. But may I ask you which has the greatest tendency to polish the intellect and to refine the heart—a Highland fling, a horse race, or the music and poetry of the Welsh Eisteddfod? You sneer at our "barbaric music." I beg leave to say in return that Handel and many of the most eminent musicians of England and the continent have bestowed great praise on our national melodies. When Mr. John Thomas gave his first concert of Welsh music at St. James's Hall, Thalberg, after listening to "The March of the men of Harlech," in full chorus exclaimed, "*Il y a l'âme de la musique dans cette mélodie là!*" We agree with him, for it has all the spirit-stirring power of that magnificent description of the war-horse in the Book of Job.

Permit me to tell you that neither an Act of Parliament nor all the wisdom, wit, and ridicule of *The Times* will put down the passion of the Welsh people for their national institution and their loving fondness for their old language. Many ancient languages have become extinct; and when it pleases the Almighty the Welsh language will cease to exist. He alone knows when the fiat is to go forth. But while the Welsh language is the only language of an immense number of my countrymen it is our duty to use it to educate, to improve, and to refine them.—I remain, Sir, your obedient servant,

TALHAIRN.

Llanfair, Abergelle, North Wales.

[Talhaiarn is confident. He is also an architect. The next time he constructs a concert room in a ruined feudal edifice, for the performance of "Saxon music," (*Messiah*) &c., at an Eisteddfod, let him remember Rhuddlan Castle, (near Rhyl, North Wales), in 1850, and a certain catastrophe that befel.—A. S. SILENT.]

DUBLIN.—(From our own correspondent.)—For the last few weeks our city has been favoured by the presence of the Opera Company from Her Majesty's Theatre, consisting of the following artists:—Mdlle. Tietjens, Mdlle. Sinco, Mdlle. Bauermeister, Madame De Meric-Lablache, and Mdlle. Zandrina; Signors Mario, Morini, Gassier, Foli, Bossi, Casaboni, Capello, and Mr. Santley. Conductor—Signor Arditi. During the series we had performed the ever-welcome *Don Giovanni*, with, on the whole, an excellent cast. To speak of Mdlle. Tietjens' Donna Anna would be to tell an oft-told tale. Suffice to say that she was in splendid voice and rendered the music in her usual grand artistic style. Signor Gassier as the Don both sang and acted the part in a very satisfactory manner; although, I must confess, the audience were somewhat disappointed that their old friend, Mr. Santley, did not undertake the part. The Zerlina of Mdlle. Zandrina was pleasing, but hardly up to the mark. She is much too young an artist to essay so difficult a part, but we hope that time and experience will gain for her that in which she is at present deficient. As Don Ottavio, Signor Mario was all himself. The well-remembered tones of his matchless voice were listened to with intense interest, and his singing of "*Il mio tesoro*" was anxiously awaited, not without dread for the safety of his high notes; but his artistic knowledge and management of his voice were never displayed to greater advantage, the audience demanding a repetition, which was complied with. The Leporello of Signor Bossi was good in its way; the Dublin audience, never slow in recognizing talent, applauded the singer frequently. We also had a great treat in the performance of *Le Nozze di Figaro*, *Semiramide*, &c. The orchestra was in first-rate training, under the leadership of Mr. R. M. Levey.—On Sunday, September 30th, Mdlle. Tietjens, Mr. Santley, Signor Bossi, and Signor Morini, sang the High Mass, and selections from Rossini's *Stabat Mater*, in the Cathedral, Marlborough Street. One of the leading features of the performance was the singing of a fine bass solo, "*O Signor!*" by Mr. Santley, composed expressly for him by Professor Glover, with harp *obbligato*. It opens with a slow movement in G minor, and ends in C major, which has a most beautiful effect. In style, it is classic and devotional, and is well suited for either concerts or places of worship. Mr. Santley sang it magnificently, his voice telling with grand effect throughout the large building. Miss Emily Glover played the harp accompaniment most gracefully.—Paganini Redivivus has been performing at the Winter Garden Palace for the last three weeks. Mr. Montague's troupe of Christy's Minstrels are performing at the Palace this week. The committee must feel indebted to Mr. O'Rourke for his praiseworthy endeavours to forward their interests by his judicious selection of artists, which have proved highly remunerative to the shareholders of the Winter Garden Palace. PILL PURCELL.

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# NOTICES.

TO ADVERTISERS.—*The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS.—*Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.*

# TO CORRESPONDENTS.

MR. HORACE MATHEW.—The matter was explained by the Clerk, who said that the salaries and other expenses would more than swallow it up. The schoolmaster and schoolmistress had received certificates of competency. Mr. Bourne has been master of the house for the last eleven years.

CHAWBACON.—A Harvest Home and Anti-Mop Festival was got up the other day at Rushock, by the Messrs. Lett. Is "Chawbaccon" mop or anti-mop? It is difficult to make out from his letter, which he had better have sent to Dr. Yellow, for insertion in *Fun*. We know of a song called "A Ballad of a Broom," but of no song called "A Ballad of a Mop."

L. A. E.—Courage will surmount all.

# DEATH.

On the 21st ult., MARIAN, the youngest daughter of WILLIAM WREATLEY, Esq., of No. 2, Kensington Square, London.

# The Musical World.

LONDON, SATURDAY, OCTOBER 6, 1866.

# OTTO NICOLAI.

(Continued from page 604.)

NICOLAI returned soon afterwards to Berlin, where the state of musical matters, contrary to that at Vienna in 1841, was highly satisfactory, a circumstance due more especially to the presence and efforts of Mendelssohn and Meyerbeer. The Royal Orchestra, the Opera, and the Cathedral Choir had become institutions of the first rank, requiring only a continuance of fostering care to extend their beneficial influence, aided, as they were, by the serious tendencies previously existing among the public. Nicolai contemplated with delight art-efforts which agreed so well with his own ideas, while to the invitations of his old Vienna friends, Th. Kullak, Kraus, Madame Herrenburg, and others, was added once more an offer from the King for him to accept, as Mendelssohn's successor, the post of conductor of the Cathedral Choir, with the assurance of his future appointment as *Capellmeister* of the Royal

Orchestra. All this induced him to fix his permanent professional residence in Berlin. Having previously demonstrated in Vienna his eminent talent for conducting bodies of instrumentalists, he was now attracted by the notion of being connected with a vocal choir, to which was to be given the closest similarity with the Sixtine Chapel at Rome, which he so enthusiastically admired. The opportunity was one enabling him to turn to account, as completely as successfully, the experience and knowledge he had gained in the Eternal City.

The very first important performance of the Cathedral Choir, under Nicolai's direction, on the 24th Sept., 1848, to consecrate the recently erected "Friedenskirche," at Sanssouci, when a new Liturgy and a Psalm by him were executed, perfectly satisfied the Royal personages and other high connoisseurs present. The consequence was that the King invited him to the Royal table, and expressed in the most flattering terms his appreciation of the performance.

Thus was Nicolai restored to Berlin and his native country. He devoted himself to the exigencies of his new position, as well as to the formation of singing-schools, with the zeal, punctuality, and scrupulous attention which actuated him in all he undertook. Considering that Berlin was not particularly distinguished in the matter of vocal instruction, and that there, as elsewhere, students were compelled to go abroad for lessons, it was a pardonable piece of self-esteem on his part to look upon himself as possessing a more decided vocation than any other singing-master, for but very few were as well acquainted as he was with the human voice and its capabilities. Besides this, he had, also, himself gone through a comprehensive course of vocal instruction.

Conducted by him, and following his principles, the Cathedral Choir soon made unexpected progress, while the amiability Nicolai displayed in the midst of all his artistic earnestness and energy, caused the reforms which he at once commenced to be received with readiness. Many of his then pupils in the Choir still retain a pleasant recollection of the little light-haired man, nearly always in a good humour, who, most carefully dressed, and wearing the patent leather boots, with red shanks, of which he was particularly fond, sat crossed-legged at the piano and gave his lessons.

The results the new and talented director obtained were, from the very outset, of the most surprising character, and confirmed so strongly the good feeling which the King had always evinced towards him, that, one day, when the fact of the Royal Orchestra being conducted by the *Capellmeister* Henning, then growing rather old, happened to be discussed, the King expressed a wish that Herr Henning should be pensioned, and that his post, also, should be conferred on the deserving Nicolai. The King's wish was, naturally, a command for his subject, and so, in December, 1847, it was announced to the members of the Royal Orchestra that, with the retirement of Henning at the commencement of the New Year, they would have to look upon Nicolai as their new chief.\*

This was another of the short periods during which Nicolai felt quite comfortable and happy in his sphere of action. Nay, for some time previously, material life had asserted its claims. In obedience to them he sacrificed on the altar of mundane amusements, and went to a masked ball given on New Year's Eve at Mielentz's Rooms. He had never been indifferent to the daughters of Eve, especially to such as were handsome and well-formed, and he was soon upon the track of two pretty little creatures. The latter availed themselves to the utmost of the freedom they enjoyed

\* According to his receipt books of the period, his monthly income amounted in consequence to 166½ thalers. We must recollect, however, that this sum was materially diminished by the pensions regularly paid to his father, mother, and sister.

by virtue of their masks, and, still more captivated, our domino was soon entangled in their nets. At last, he boldly joined the society of his two charmers, who had taken their seats next a male mask, to whom they appeared to belong. This individual, perceiving that there were no signs of Nicolai's discontinuing his attentions, enquired whom he had the honour of possessing for a neighbour. Nicolai, unmasking, replied: "The Royal Capellmeister Nicolai." "And I," answered his questioner, also unmasking, "am D., violoncellist in the Royal Orchestra."—"Maledetto!" exclaimed Nicolai, starting up in comic despair, "I call it rather hard for a man to compromise himself with his subordinate!" Of course the incident did not prevent the little party from spending the rest of the evening together very pleasantly.\*

The new Capellmeister entered upon his additional duties for the first time at a Court Soirée, which he conducted, on the 27th January, 1848; and in which the celebrated Violoncellist Batta, as well as the incomparable Viardot Garcia also took part. The latter sang, with Mdle. Tuceck, the first duet from *Die lustigen Weiber*. The King, who was excessively pleased with this admirable and characteristic composition, expressed a wish to see an opera by Nicolai at the Royal Operahouse; but the realization of this wish was deferred for some time, principally because the political storms of 1848, which threatened to undermine the throne itself, caused it to be forgotten.

At last, on the evening of the 12th March, when the audience was not what could be termed a very numerous one, for the minds of the multitude were already excited by revolutionary ideas, Nicolai took his position for the first time at the Conductor's desk of the Royal Operahouse, to conduct the performance of Spontini's *Vestalin*. All the papers expressed great satisfaction at his *début*, and even H. Krigar, the zealous admirer of Spontini, and a stern critic of the manner in which his works were represented, said in No. 3 of the *Blätter für Musik*, for 1848:

"The Capellmeister, Herr Nicolai, entered upon his new and difficult position, by conducting this opera" (*Die Vestalin*) "and, up to the present time, we can speak only in terms of praise, of the care, energy, and penetration he has exhibited."

In the midst of the political tumult, Nicolai played merely the part of a spectator; he advocated progress achieved in conformity with the law. On the other hand, however, he was always active whenever it was requisite to introduce any change in the affairs and institutions of art. Unfortunately, death set a limit to his efforts; had he lived, his energy would have effected much which still remains to be done.

As was to be expected, he soon became exclusively attached to Berlin, by bonds of art and friendship. The Opera enjoyed the advantage of possessing a conscientious and strictly artistic conductor; the Cathedral Choir had attained an almost incredible certainty in correctness and nicety, especially in old Italian sacred music; while the Tonkünstler-Verein had gained in him a trusty member, who, it is true, often supported his opinion with considerable warmth, but, in every other respect, was a great acquisition. A circumstance now happened to remind the assiduous artist of other and closer ties. Scarcely did his father learn that Nicolai occupied a high and important post in Berlin, ere he wrote to inform him of his poverty and remind him of his filial obligations. Otto Nicolai, the man who was represented as an egotist by many who had been estranged from him by his manners, which were frequently rendered harsh by sad experience and indisposition, forgot the sorrowful period of his youth; forgot the severe treatment to which he had been subjected; forgot the legal deed by which his father had resigned all claims upon him, and, with the most disinterested self-sacrifice, devoted himself to secure his father's

future, by regularly allowing him a share, as he had already allowed his absent mother and sister, of his income. The last letter he ever wrote (according to his letter-book) was addressed to his father in Prussian Holland, and contained the pension of 20 thalers, for the month of May, 1849. This act of filial piety sheds so noble a lustre upon Nicolai, that we cannot sufficiently admire it. How his father and heir behaved in return for such kindness, we shall find an opportunity of stating subsequently. Throughout his life, Nicolai honoured the Fourth Commandment, though it was certainly not from his father that he learned to do so.

In obedience to the Royal wish already mentioned, Nicolai cheerfully entertained the notion of producing one of his operas. He only hesitated as to which one he should select. At length he fixed upon the *Verbannter*, as being most in keeping with German views, and consequently best adapted for the Berlin public. He had the parts given out and the opera put in rehearsal. But in a moment of noble artistic excitement, looking at the work as starting from a point he had long passed, he suddenly withdrew it, promising, instead, to give the last touches to his *Lustige Weiber*, and get that work ready for representation. There now began another period of restless industry, the consequence of which was that, as early as the January of the ensuing year, he was able to begin rehearsing the new production. He wrote at this period to his father:

"Even in the mere composition my new opera has been a source of great pleasure to me. After all, the hours in which he creates are the happiest ones in an artist's life. If I possessed more invention, more genius, I would boldly place myself in the very first rank, for I am unusually well versed in what relates to the writing out, scoring, and employment of all vocal and instrumental resources."

Before this date, however, he had succeeded in distinguishing himself in the eyes of the great mass of the public, and causing his name to find its way among classes into which an artist's name, as a rule, with difficulty obtains access. The fact is, he had composed for the grand annual concert given in aid of the Spontini Fund, a Patriotic Hymn for chorus, solo, and full band, under the name of "Preussens Stimme" ("Prussia's Voice"). This composition concluded the first part of the above-mentioned Grand Concert, on the 14th December, Nicolai himself being the conductor. The spirited strains excited enthusiastic applause and evoked an unanimous encore. The Hymn was soon afterwards published by Bote and Bock, and, had the composer lived longer, it would certainly have become even more popular. The programme contained, in addition to this interesting number, the magnificent overture to *Olympia*, pieces from Beethoven's *Ruinen von Athen*, which were introduced by Nicolai's exertions for the first time to the public, and the first air from the third act of the *Verbannter*, sung by Mad. Köster in the most charming manner.

Thus in Berlin, also, they had struck the chord which always emits the purest harmony in the life of an artist: *general appreciation*. This feeling was destined to lead to a world-wide reputation, and the early death of the young composer, whose mind was prosecuting so many vast plans, was destined only to be the harsh and striking dissonance leading up to the most magnificent consonances. The nearer we approach this catastrophe, the more sorrowful are the feelings with which we contemplate the latest incidents in Nicolai's career, and especially the day when the light of his work was so brilliantly reflected on the worker, and when the enthusiastic applause bestowed by the public on his last and successful production should, with its mighty breath, have fanned the fire of inspiration, and of the creative powers of his mind.

(To be continued.)

MR. CHARLES DICKENS is engaged on a new serial, which rumour says will appear with the new year.

\* Communicated orally by the gentleman concerned.



## PARIS.

(From our own Correspondent).

Two causes, substantial causes, prohibited the continuance of my correspondence to the *Musical World* during the summer months. These were poverty of news, and the necessity of my leaving awhile the French capital. Had there been anything worth furnishing your readers with, I should assuredly have remained at my post; but dulness reigned paramount at Paris. The theatres provided nothing new; and although crowded audiences were declared nightly at the various places of amusement, few paid, and the director of each theatre played the host rather than the manager. I was glad to escape from the heat and turmoil of the metropolis, and hurried off to gain strength and health on the hills and in the valleys, beside the streams and the woods of fair Normandy. I was perfectly used up after the fatigues of the season, and was determined to go in for a good "spill" of idleness, which those who know me will not for a moment discredit. I thought to be alone, all to myself, and for that purpose selected a retired village in the heart of the hills, and put up at a quiet inn, where I made sure of meeting none but strangers. I reckoned without my host. Returning one day from my customary rural excursion, I saw standing on the threshold of the inn door a person whose figure seemed to claim familiarity with me, but whose face escaped my recollection. I was not allowed to remain long in doubt. The figure advanced towards me smiling, and held out its hand greetingly. It was my old friend and your ex-correspondent, Rippington Pipe. He was certainly as unlike himself as a huge beard and a redundant moustache could possibly make him. I was glad to see him notwithstanding all the hair, and I believe he reciprocated the pleasure. We dined together, and talked much of London times and people, and saw the sun go down on our memories and speculations. He asked me if the *Musical World* still existed. I laughed at what I thought was one of his cynical jokes; but he was quite serious. "I like the readers of the *Musical World* very much," he said, "they are so good-natured and easily satisfied; but, as for the staff, they are drifting oceanwards, or were,"—he added, after a pause, as though he feared I should think he knew more about the present condition of the paper than he pretended,—“when I last had the fortune to look at that strange compound of cross-readings and heterogeneous scratchings.” He said more which I do not care to repeat; but I am convinced Mister Rippington Pipe, notwithstanding all his sneers and oburgations, would like to have another go in the *M. W.* only the refusal of his last letter—"the best by far," he affirms he ever sent you,—sticks in his throat like Macbeth's "Amen."

I arrived in Paris last week, and have scarcely had time to look round me for news. Fortunately, the Théâtre-Italien opened last night for the season, and I have at least one great fact to transmit to your readers. The opera being *La Sornambula* and Mdle. Adelina Patti being Amina, be sure I attended in my old place in the theatre. M. Bagier shewed good judgment in inaugurating his season with Adelina Patti. As a favourite she reigns supreme in the minds of the Parisians, and there is nothing like making a good beginning. As the poet says—what poet I have not Rippington Pipe at hand to instruct me—

"A good beginning is the half of all."

Adelina was in immense force, and, to my thinking, sang more exquisitely than ever, while her acting seemed to have gained greater power and deeper intensity. She is certainly the pearl of Aminas. I cannot praise highly Signor Nicolini's Elvino, nor the Count of Signor (or M.) Verger. To-morrow night Madame Lagrua appears as Norma, and Signor Pancani will sustain the part of Pollio. And so with the opening of the Italiens may be said to commence the Paris season of 1866-7.

They are busy at the Grand Opéra with the rehearsal of Gluck's *Alceste*, from which, as from every other novel production at the national theatre, the greatest things are expected. The new ballet, in two acts, *La Source*, is ready, and will be given in a day or two. M. Naudin has concluded his engagement at the Opéra, and made his adieu in the part of Vasco di Gama in the *Africaine*. I hear that M. Villaret supplies his place.

The "Popular Concerts of Classical Music" will be resumed on the 21st instant, at the Cirque de l'Imperatrice, under the direction of M. Pasdeloup. These entertainments are among the best con-

ducted in the French capital, and have, in my opinion, done more than any other to popularize good music.

Can you give me any news as to the whereabouts of the Abbé-pianist, Herr Franz Liszt?  
MONTAGUE SHOOT.

Paris, Wednesday, Oct. 3.

## MR. ALFRED MELLON'S CONCERTS.

The concerts literally grow more attractive as their duration increases. What, however, must be especially gratifying to the lovers of real music is the fact that the classical nights, mostly given on Thursdays, draw greater crowds than other nights, even than Mr. Mellon's pet nights, the "Saturday Volunteer," the meaning of which he has yet failed to expound to curious inquirers. The programme on Thursday night was devoted to the works of Mozart, from which no great difficulty was experienced in making a first-rate selection, as the following must be pronounced:—Overture—*Idomeneo*; canzone, "Voi che sapete"—*Le Nozze di Figaro*; Fugue in C minor for orchestra; aria, "Fin che dal vino"—*Don Giovanni*; Symphony in C, No. 6 (the *Jupiter*); Duet, "La ci darem"—*Don Giovanni*; Notturmo for two oboes, two horns, two clarinets and two bassoons; and overture—*Il Flauto Magico*. The symphony was finely played and an attempt was made to encore the slow movement. The Fugue in C minor was repeated in answer to loud and prolonged acclamations. Is not this a manifestation of the increasing taste and love for good music? Both overtures were executed to perfection, and the "mighty" *Flauto Magico* applauded to the echo. The opening movement of the Notturmo, the *andante*, is worthy of Mozart in his tenderest and most inspired mood. The air from *Figaro* was sung by Miss Emily Lonsdale, a young lady who, we understand, made her first appearance in public, but assuredly not her last. Miss Lonsdale was terrified when she commenced singing, but her terror could not conceal a very charming pure soprano voice, and a management that indicated good taste, or good teaching. The audience were pleased, and recalled the young *debutante* with much warmth. Signor Caravoglia, Mr. Mellon's recently discovered baritone, seems in high favour at Covent Garden. He was encored in the bacchanalian song from *Don Giovanni*, as he was also in Rossini's "Tarantella," both of which, nevertheless, we have heard given with more perfect voice and in more artistic style. In the second part the selection from the *Africaine*, including the grand *Morceau a l'unisson*, and the overture to the *Prophète*, were the *pièces de résistance*. The overture to the *Prophète*—performed for the first time in England at Mr. Mellon's concerts, having been rejected as well at Covent Garden as at the Académie Impériale of Paris, on the first production of the opera—has proved exceedingly attractive. The motives are nearly all taken from the score, those principally made use of being the Grand Coronation March, the address of Jean to the soldiers in Munster, and the chorus of the insurgents in the first act. The overture is altogether a stirring and wonderfully brilliant composition, and why it should have been always omitted from the performance in Paris and London is more than we can say. A Concertante Duo, for violin and contra-basso, played by Master Enile Sauret and Signor Bottesini, created a furor, and was encored in a hurricane of applause. Mdle. Carlotta Patti was loudly encored in the "Laughing Song" from *Manon Lescaut*, and substituted Mr. Mellon's ballad, "Cupid's eyes."

The selection of dance music produced during the past week has been enhanced by several novelties, all of which have been received with more or less favour. Among them we may specify Gungl's "Amoretten Taize Waltz," "The Catastrophe Galop," and "The Bay of Dublin Quadrilles" composed by Mr. Wellington Guernsey, founded on Irish melodies, not hitherto produced in the dance form. The variations and solos in the quadrille are so brilliant and so well instrumented, that they bring forth rounds of applause. The finale is founded on the celebrated dance tune of "Planxty Coote," which the famous Irish bard Carolan (the Hibernian Mozart, as he was called) composed in the beginning of the eighteenth century for Sir Charles Coote, and we are rather surprised that his namesake, Mr. Charles Coote, our favourite quadrille writer of 1866, has not apprehended it and used it for terpsichorean purposes. Moreover, here it is, well and brilliantly put together, setting Mr. Mellon's audience cutting capers as they meander through the promenade, to their own delight and the pleasure of the listeners to this

bouquet of Irish tunes of the real stamp. We can only state that the "Bay of Dublin Quadrilles" are the best set of Hibernian dance tunes we have heard since Jullien's famous "Royal Irish," and Mr. Mellon has proved his discrimination in selecting them to tickle the ears of his audience.

Last night, Mdlle. Emilie Georgi made her first appearance at Mr. Mellon's concerts and had a signal success. The fair artist sang the *rondo finale* from *Cenerentola*, and the Irish ballad, "The Minstrel Boy," in both raising the enthusiasm of the audiences.

To the Editor of the "MUSICAL WORLD."

Rothsay October 1st 1866

MR EDITOR Dear sir, I am obliged to Trouble you with the following questions. I am Completely at a Loss to get the Information I want any other way. I have been directed to you as Likely to be able to give it when—where—and who was the Inventor of our musical Gamut and what was the method of Teaching it Previous to the invention of the notes.

I am Dear sir—yours very Truly

D Mc D

[Can anybody inform our correspondent as to the "when, the where, and the who was the musical inventor of?" &c., &c.—Ed. M. W.]

To the Editor of the MUSICAL WORLD.

SIR,—Having been informed that some journals announce that I have accepted an engagement as conductor of the orchestra of Her Majesty's Theatre, I beg you will allow me in your journal to contradict such statements. I am not engaged at Her Majesty's Theatre, nor has there been any negotiations between the director of Her Majesty's Theatre and myself on the subject of such engagement.—I beg to remain, &c., GIOVANNI BOTTESINI.

A BELL THAT HAS TOLLED A TALE.—The bell heard in the first act of *Don Juan d'Autriche*, at the Théâtre Français, is one of those which on the 24th of August, 1572, gave signal for the massacre of St. Bartholomew. Put up for sale during the Revolution, all the bells of St. Germain l'Auxerrois were bought by a founder named Flauban, who parted with the smallest of them to the theatre just named. It was tolled there for the first time at the theatre in 1801, at the first performance of *Edouard en Ecosse*, by Alexandre Duval.

ALEXANDRE DUMAS, sen. (it is stated), has agreed to write the libretto of an opera on an episode from his novel of *Le Comte de Bragelonne* (the heroine of which is Madlle. de Lavallière, who was slightly lame) expressly for Madlle. Carlotta Patti. Flotow is to compose the music. [May be; may be not; we shall hear what we shall hear.—A. S. S.]

THE FUNERAL OF MR. SULLIVAN, one of the Professors at the Military School of Music, Kneller Hall, who died suddenly of heart disease the week before last, took place at Brompton Cemetery, on Friday, the 28th ult.; the chief mourners being his widow and his two sons, Mr. Frederic Sullivan, and Mr. Arthur S. Sullivan. The service was read by his friend, the Rev. Thos. Helmore, M.A., priest in ordinary to the Queen; and amongst those, besides his relatives, assembled to testify their respect for the deceased, were Captain Otley, Mr. J. Scott Russell, and Mr. Frederic Clay; also Messrs. Lloyd Shepherd, W. Glanvill, Mandel, Leiss, Martin, and other members of the musical profession. Mr. Sullivan had been connected with Kneller Hall from nearly the commencement of that institution, and held a deservedly high reputation throughout the army as an instructor.

AMONG THE LITERARY and artistic visitors recently at Boulogne-sur-Mer, were Mr. Shirley Brooks, Mr. du Maurier, and Mr. Goodall.

CHATHAM.—On the evenings of Friday and Saturday, Sept. 28th and 29th ult., Miss Emma Stanley appeared at the Lecture Hall, giving her well-known entertainment, *The Seven Ages of Woman*. Miss Stanley goes through her arduous performance with immense spirit; and merely regarding it as a display of many accomplishments each brought to a state bordering on perfection, and all appertaining to the same individual, it is a remarkable exhibition. The hall was well filled, and the fair artist applauded to the echo on both occasions. R. S. G.

PERTH.—On Friday evening, Sept. 14, a grand amateur concert in aid of the funds of the City and County of Perth Infirmary was given in the City Hall, in presence of one of the most brilliant audiences assembled for years. The concert was promoted by the Countess of Kinnoull, aided by a distinguished party for some time residing at Dupplin Castle. Soon as the intention of her ladyship to give a concert became known, the tickets were eagerly enquired for, and days before the concert the accommodation was entirely taken up, and applicants for tickets had in many instances to be refused. The hall was tastefully decorated for the occasion.

The amateurs were assisted by Signor Gustave Garcia as vocalist and Herr Wilhelm Ganz as pianist. The concert opened with Mendelssohn's overture to *A Midsummer Night's Dream*, arranged as a quartet for four performers on two pianofortes, which was played by the Countess of Kinnoull, the Countess of Strathmore, Herr Ganz and the Rev. E. L. Pincott, and was enthusiastically applauded. Miss C. Robertson sang Mercadante's romanza, "Ah! rammento." This young lady possesses a remarkably fine soprano voice of great power and compass, and the songs sung by her were rendered with a degree of taste, and, at the same time, thorough appreciation of the words and music, which would have done credit to a professional singer. The Misses Harrison are both pleasant singers, and acquitted themselves well both in solo and part singing. In the latter, the rich contralto voice of Miss Harrison told with fine effect. Miss R. Harrison gave a tasteful rendering of "The Nightingale's Trill," and was rewarded by a hearty encore. Captain Stewart is one of the best—if not the very best—amateur vocalists we ever had the pleasure of listening to. His voice is powerful, and has been carefully cultivated. In the new ballad, "I seek for thee in every flower," he appeared to great advantage, and called forth one of the most hearty encores of the evening. Signor Garcia sang several buffo songs with an air of abandon, and, at the same time, careful regard of the music, which pleased the audience very much. In answer to an encore, he gave "The Village Blacksmith" with a degree of taste and expression which we never heard excelled. The part-singing was a perfect treat, particularly the quintet, "Pour les attraites." This piece, which is admirably arranged, introduces the air of "Auld Lang Syne," which was joined in by all the singers, and had a most pleasing effect. The pianoforte playing of Herr Ganz and Rev. E. L. Pincott was very effective, the accompaniments of the former being extremely tasteful. The encores were so numerous that the concert was protracted till an unusually late hour; and such was the interest taken in, and the pleasure derived from it, that the audience, almost without a single exception, remained till the close.

At the close of the concert, William Smythe, Esq., of Methven, rose and said that, as chairman of the Board of Directors of the Infirmary, he had, in his own name and on behalf of his brother-directors, to thank the Countess of Kinnoull, and those who had so ably assisted her on the present occasion, for their noble efforts in aid of the funds of the institution. It was well known that her ladyship was pre-eminently one who did "good by stealth, and blushed to find it fame." He trusted that she might long be spared as an ornament to society and a blessing to the poor and needy. He proposed three cheers for her ladyship, which were heartily given.

The Earl of Kinnoull returned thanks on behalf of her ladyship. He assured Mr. Smythe and the audience that what little had been done on this occasion in aid of the Infirmary had been a source of great pleasure to her ladyship and those associated with her in getting up the concert. He heartily thanked them for the mark of good feeling they had manifested towards his family in responding so heartily to Mr. Smythe's proposal.

The following letter from Mr. Richardson to the treasurers of the Infirmary will shew the sum realized. It will also be seen that the Countess of Kinnoull has added to her other kindnesses that of collecting from her friends residing at Dupplin Castle an additional sum of over 20*l.* for the Infirmary. We need hardly repeat how cordially the thanks of the whole community are due to the Countess for her kindness and generosity in this matter.

PERTH, 19th September, 1866.

GENTLEMEN,—The concert given by the Countess of Kinnoull for the benefit of the County and City of Perth Infirmary realized 82*l.* 15*s.* The expenses incurred in connection with the cleaning and decorating of the hall and printing amount to 23*l.* 13*s.* 7*d.*, leaving a free sum of 59*l.* 1*s.* 5*d.* In addition, the Countess of Kinnoull has sent me the following donations:—5*l.* from the Duchess-Dowager of Beaufort; 10*l.* from the Dowager-Countess of Kinnoull; 3*l.* from Sir F. Arthur; 2*l.* from Lord Strathmore; and 1*l.* 1*s.* from Mr. Close, Nottingham; making a total contribution to the funds of the institution of 80*l.* 2*s.* 5*d.*, which sum I have now the pleasure of handing you.—I am, your obedient servant,

THOMAS RICHARDSON.

To Messrs. J. and W. Ross, Treasurers, County and City of Perth Infirmary.

—(Abridged from the "Perthshire Journal," Sept. 29.)

**GRAVESEND.**—(From a correspondent).—Miss Susan Pyne gave a concert on Thursday last, when the Assembly Rooms were crowded to a most uncomfortable degree, and yet numerous applicants were disappointed in getting admittance. Miss Louisa Pyne was the principal attraction, and her reception must have been very gratifying to herself. Again and again she had to bow before she was allowed to commence singing. Her first song, the cavatina from *Lucia*, "Perche non ho," was given with consummate taste and skill; her second, "Home, sweet home," was a perfect specimen of ballad singing. In addition, Miss Louisa Pyne sang a duet with her sister, and took part in several concerted pieces. Miss Susan Galton, niece of the Misses Pyne, also received great applause, and was encored in the air, "Qui la voce," from *I Puritani*. She selected for her ballad the one she had made so successful in Mr. G. B. Allen's operetta, *Castle Grim* at the New Royalty, "The rose said to the lily." Miss Susan Pyne sang the popular ballad, "Who can tell?" with great point and expression. There is a distinctness in this lady's words that renders her singing of this ballad (which she has made quite her own) most interesting. Miss Blanche Galton joined her sister in Glover's duet, "Invitation, come dance." Signor Ambonetti, a young and promising tenor, with a sympathetic voice, created a highly favourable impression in Donizetti's "Una furtiva lagrima," and was loudly encored. He also sang "La donna è mobile," and took part in the quartet, "Mezza notte." Mr. Frank Elmore sang Mr. G. B. Allen's "Bride of a day," and a song of his own, "Farewell, fair Ines." He was encored in the latter, when he substituted Barnett's "Normandy maid," which the audience evidently would have liked to hear again. Signor Ciabatta sang Mattei's "Non è ver," and joined Miss Susan Pyne in Donizetti's duet, "Io resto fra." The instrumentalists were Mr. J. Balsir Chatterton, who played one of his own brilliant fantasias on the harp, and Signor Mattel, whose powerful tone and rapidity of execution on the pianoforte were remarkable. He played a grand valse, a nocturne, and a grand march—all of his own composition. The conductors were Mr. Francesco Berger and Mr. George B. Allen. The concert was in every way a great success.

**MISS MABEL BRENT'S CONCERT AT MYDDELTON HALL**, last Friday, was a great success. Miss Brent is a pupil of the Highbury and Islington Academy of Music, and she certainly does credit to the institution. Her reception was flattering in the extreme, and she received an enthusiastic encore in Mr. G. B. Allen's new song, "The goat bells" (rendered so popular by Mdlle. Liebhart), and great applause in all she undertook. Her sister, Miss Eva Brent, was also successful in her vocal pieces. Miss Lucy Egerton, of the Bayswater Academy of Music, introduced two new ballads by a lady, who uses the *nom de plume* of Rosaline. The first is called "Marita," a simple and pretty ballad; the other, "Nita," is more ambitious, but still only a ballad, though a very effective one. Miss Julia Derby's fine voice was heard to advantage in the two songs she sang. Mr. Frank Elmore was encored in Mr. G. B. Allen's "Bride of a day," and also in his own song, "Farewell, fair Ines." He substituted Mr. Lover's "Oh, mother, he's going away" and Barnett's "Normandy maid." Mr. Hemming sang the always welcome "Alice, where art thou?" and Mr. L. Williams' song, "The children's kingdom." One of the most striking features in the concert was the performance of Master Munday on the pianoforte. His octave-playing is something extraordinary for so young a boy. He played Madame Oury's Fantasia on Welsh airs, and was vociferously encored, when he played a "Galop furieux" (composed expressly for him by Mr. Allen), and that brought down even greater applause. He is fortunate in being a pupil of the Highbury and Islington Academy of Music, where he is under such eminent professors, and we predict for him a brilliant future. Messrs. G. B. Allen, Kingsbury, and Benthin were the conductors. The hall was crowded in every part.—(From our Islington correspondent.)

**CHARLES HALLE, on BLIND TOM.**—(Copy).—"I have this day, for the first time, heard Blind Tom play on the pianoforte, and I was very much astonished and pleased by his performance. His natural musical gifts seem to me quite marvellous, and the manner in which he repeated several pieces I played to him, which he had evidently never heard before, was most remarkable. Perhaps the most striking feature was the extraordinary quickness with which he named any notes struck by me on the piano, either singly or simultaneously, however discordant they might be. I also named to him several notes, choosing the most difficult and perplexing intervals; these he instantly sang with perfect truth of intonation, although they might have puzzled a well-educated musician. Altogether, Blind Tom seems to me a most singular and inexplicable phenomenon.

CHARLES HALLE."

"Greenhays, 27th Sept., 1866."

**ALEXANDER JAMES BERESFORD BERESFORD HOPE, ESQ., M.P.**, and Sir Coutts Lindsay, Bart., have been appointed trustees of the National Portrait Gallery.

**THAYER'S LIFE OF BEETHOVEN.**—(From "Dwight's Journal of Music").—We give the following extracts from a letter just received from our old friend, now U. S. Consul at Trieste:—

Trieste, Aug. 20th, 1866.

DEAR DWIGHT,—I catch a moment to tell you that at last (!) a volume of "Ludwig van Beethoven's Leben," by &c., . . . is in print. It makes with the preface about 400 pages, closing with the end of Beethoven's student life and the reunion of himself and two brothers in Vienna. The reasons for printing the German translation first will be found in the prefatory letter. In one point already my course is justified, viz: in this, that a great deal of new and excellent material has been added by my translator—matter which was not to be had when I was making my researches on the Rhine. Of course I have ordered a copy to be immediately sent to you.

By the way, from letters which I have received from Berlin, I learn that a Mrs. E. Seiler and her daughter are about emigrating to Boston. I am not personally acquainted with her, but her reputation as a teacher of singing, and the excellence of a small pamphlet by her upon the development and management of the voice, lead me to the opinion, that she will prove a very valuable addition to our corps of musical instructors. At all events, I hope she will have a fair trial and have no cause to regret the step she has taken. I understand she was connected with Hermann in those magnificent studies which formed the basis of his wonderful work upon the "Sensations of Tones" (*Tonempfindungen*).—Yours as ever,

A. W. T.

**BRUNSWICK HOUSE, WANDSWORTH ROAD.**—Under the auspices of an association, in connection with the South-Western Railway, Mrs. John Macfarren gave a second evening at the pianoforte last Thursday, in the spacious hall now used for lectural purposes, which attracted a large audience, and was in every way unequivocally successful. She was assisted by the accomplished young vocalist, Miss Robertine Henderson, and the programme exhibited the powers of both the fair executants to the best possible advantage. Mrs. John Macfarren's poetical rendering of Beethoven's "Marcia sulla Morte d'un Eroe," and of the sparkling finale, culminating the Sonata, Op. 26, awakened the sympathies of the entire audience; and Miss Robertine Henderson, with her fresh telling voice, entered so genially into the tender devotional feeling with which Mr. G. A. Macfarren has so felicitously set the familiar lines of Tennyson, commencing "Late, late, so late," as to elicit a rapturous demand for its repetition, a compliment which was paid also to the same composer's "Beating of my own heart" and to one of the old English ditties. The applause was cordial throughout the evening, and Mrs. John Macfarren's brilliant execution of Brissac's Irish fantasia, "Ould Ireland" was vociferously encored.

**BRIGHTON.**—The banqueting-room at the Pavilion was well filled on Monday evening, when another of the "popular concerts" took place. The vocalists were Mdlle. Emilie Georgi, Mdlle. Constance Georgi, Mr. Wallworth, and Mr. Alfred Hemming. The Mdlles. Georgi made a very great impression on the audience, and were encored several times during the evening. The duet, "Giorno d'orrore," (*Semiramide*), an arrangement as a duet of Reichardt's popular *Lied*, "Thou art so near and yet so far," two Scotch songs, sung by Mdlle. Emilie Georgi (encored), and a new duet especially composed for them, by Herr Engel, entitled, "L'amour pauvre," were the great "hits" of the fair vocalists. Mr. Alfred Hemming gave, very effectively, L. Blumenthal's admired song, "The message," and M. Ascher's always welcome "Alice, where art thou?" (two of the most popular songs of the day); and joined Mr. Wallworth in the duet, "The moon has raised her lamp above," from Mr. Benedict's *Lily of Killarney*. Mr. Wallworth also sang with excellent effect Signor Ardit's song, "The stirrup cup." Mr. Edouard de Paris was the solo pianist; and he played M. Jaell's arrangement of the Kermesse Music in M. Gounod's *Faust*, and a fantasia of his own composition, on themes from *L'Africaine*. The concert began with a capital performance on the pianoforte of the overture to *Der Freischütz*, by Mr. Bond, who was also the accompanist of the vocal music.—Madame Sainton-Dolby has given her "ballad concert" in the same locale, and with brilliant success, judging from the aspect of the room, which was crowded. The programme entirely consisted of ballads, sung by the clever *beneficiaire*, assisted by Miss Wynne, Mr. George Perren, Mr. W. H. Weiss, (who were obliged to repeat the ancient duet, "All's well"), Herr Fittig, Herr Kuhe, and M. Sainton. The duet for violin and piano (Beethoven's sonata in G,) was capably played by Mr. Sainton, and Herr Kuhe. The popular french violinist was warmly applauded after his own fantasia, (*Trovatore*); and Herr Kuhe played two of his own compositions, Tarentelle, and a Bohemian serenade, in his most spirited manner. Herr Meyer Lutz was the conductor.

Mr. G. T. CARTER, the tenor singer, was appointed, on the 20th ult., to the Lay Vicarship at Westminster Abbey, vacant by the demise of Mr. Brownsmith.



Mr. C. L. GRUNEISEN has left town for the Basque provinces with a view to the completion of a work on the War of Succession in Spain in 1837-38, having accompanied the Carlist expedition up to the walls of Madrid and the retreat therefrom to the Ebro. Mr. Gruneisen was correspondent of the *Morning Post* during that remarkable campaign, and having fallen into the hands of the Corps Francais, then infesting the Pinares of Soria, had some extraordinary escapes from being shot. Owing to the active intervention of the late Lord Palmerston, backed by the urgent representations of Lord Clarendon, then minister in Madrid, Mr. Gruneisen was released after an imprisonment of two months at Zogono.

GREENWICH.—(From a correspondent).—A concert of sacred and miscellaneous music was given on Tuesday evening at the hall of the Greenwich Society for the Diffusion of Useful Knowledge, under the direction of Miss Rose Hersee. Miss Penman made a most successful debut. She sang the air, "Wise men flattering," from *Judas Macabees*; Wallace's song, "Why do I weep for thee?" took the second part in Cimarosa's trio, "My lady, the Countess," and was warmly applauded in all. Miss Rose Hersee is a special favourite at Greenwich, which was very apparent from the reception which greeted her on Tuesday, and the unanimous encores which she met in "Let the bright seraphim" and Mr. Hargitt's "Skylark." Mr. T. Harper's trumpet obbligato was inimitable. Miss Julia Derby's fine contralto voice was heard to much advantage in Mr. F. Kingsbury's ballad, "The sailor's wife," and Mr. Montem Smith's and Mr. Welch's songs, "If I were a king" and "In sheltered vale," were much applauded. Herr Armbruster and Mr. J. P. Cole accompanied the vocal pieces.

BRIGHTON.—(From a correspondent).—Master Frank Liebich's concert came off on Wednesday last, at the Royal Pavilion, before a fashionable and numerous audience. The programme set out with a very effective duet for piano and harmonium on the *Huguenots*. Master Frank at the harmonium seemed to feel quite at home as regards management of stops and pedals, and he played the whole of the duet with the expression stop. This deserves special notice with a little performer of only eight years of age. The arrangement of the harmonium part was put down as Master Frank's own doing. We can only say that we liked it very much, and that some of the effects were really striking. After a characteristic solo on the zither, a very agreeable little string instrument, charmingly played by Herr C. Fittig, and a song, "Lovely spring," by Herr Coenen, sung by Mdle. Liebhart with great brilliancy; Beethoven's sonata, Op. 49, No. 2, on Piano, solos, was performed by Master Frank Liebich. The composition is written for small hands, but we are quite sure that though large hands might be able to play it with greater power and rapidity, they could hardly accomplish it with greater correctness. All the little passages for the left hand came out clear and bright. Next there followed two songs, given by Fräulein Mehlhorn, the Brighton favourite songstress, with true artistic taste, viz., Mr. A. S. Sullivan's "Orpheus and his lute," and a MS. song by Herr J. Liebich, "The two roses," which was encored. After this, Signor Regondi delighted the audience with one of his fantasias on the concertina; Mdle. Liebhart sang Mr. G. B. Allen's new song, "The goat-bells," and Wallace's "Bring me my harp," with excellent expression; both received with loud applause. Two piano compositions by Herr J. Liebich—both well written, and well played by himself, viz., "The good old times," an original *andante* with variations, and a caprice, "The musical box"; and the famous duet, "Sull' aria," from *Le Nozze di Figaro*, executed by Mdle. Liebhart and Fräulein Mehlhorn, brought the first part to a conclusion. The second part began with Gounod's quatuor, "Ave Maria," adapted to Bach's First Prelude, executed by Fräulein Mehlhorn, Signor Regondi, Master Frank Liebich, and Herr Immanuel Liebich. The ensemble was excellent, and Master Frank managed the piano part in a highly commendable manner. Herr C. Fittig received an encore for a solo on the zither. Guglielmo's "The lover and the bird" followed, and had a very warm reception; after which Signor Regondi delighted the audience by a guitar solo of his own. Next came Master Frank Liebich as soloist on the harmonium, and here he really surpassed expectation, playing with so much neatness, force, and expression, as to lead to a rapturous encore. The harmonium solo was a MS. adaptation of Mendelssohn's "Tis thus decreed" and "Home, sweet home," arranged by Herr J. Liebich. Fräulein Mehlhorn gave Ganz's song, "The nightingale's trill," and was deservedly applauded. Herr Liebich performed on the piano Bach's fugue in C sharp (No. 3); and we fancied we observed some slight uncertainty in the execution—whether owing to the piece being played from memory, or to some other cause, we cannot say; but in his own composition, "Ballade," dedicated to Stephen Heller, he was quite himself again, and the audience seemed gratified. Another concertina solo, by Signor Regondi, and an arrangement of Rossini's chorus, "La Carita," for piano, concertina, and harmonium, terminated the concert, which, in every respect, must be pronounced a success. Mr. Ardley officiated as conductor, and deserves all praise.

ROYAL GALLERY OF ILLUSTRATION.—Our readers will be glad to learn that Mr. and Mrs. German Reed, with Mr. John Parry, will re-open the Royal Gallery of Illustration on Monday evening, the 15th inst., with the excellent entertainment that has already had a run of many months, and which, from its literary merit and the rare artistic ability of the performers, is likely to enjoy a further career of success, until replaced by a novelty which we hear is in preparation. The *entrepreneur* and his companions have not entered upon a professional tour during the recess, but return, refreshed by a country trip, to do full justice to the *Yachting Cruise* and *The Wedding Breakfast*.

CONSERVATIVE LAND SOCIETY.—The Quarterly Report of the Board, presented at the meeting of members on the 2nd inst., states that the receipts for the 14th financial year ending at Michaelmas amounted to 120,960l. 10s., being the largest ever received. The totals since the formation of the society reached the sum of 983,610l. 6s. 10d., the total investment being 1,283,700l. in 25,674 shares at 50l. per share. The Reserve Fund amounted to 12,564l. 18s. 1d. The total sale of land was 493,091l. 5s., and the total withdrawals 286,364l. 16s. 4d. The allotment of estates in building plots have been particularly successful for the year. At the election of auditors, Messrs. Cumow and Goad were named by the shareholders, and Messrs. Persé Stace and N. Winstanley were nominated by the Board. Thanks were voted to the executive committee, and the report was unanimously adopted. The new premises in Norfolk and Howard Streets will be opened in the course of the month. Amongst the directors and members present were Viscount Ranelagh, Colonel Brownlow Knox, M.P., Hon. and Rev. W. Talbot, Major Jervis, M.P., Henry Pownall, Esq., J.P., James Goodwin, Esq., M.P., Neunham Winstanley, Esq., C. L. Gruneisen, Esq., H. Smith, Esq., J. Wylson, Esq., C. Belton, Esq., Hugh Thompson, Esq., F. Norris, Esq., J. Goad, Esq., W. Clemow, Esq., J. Richardson, Esq., W. Poole, Esq., J. Dwarber, Esq., H. Farley, Esq., &c.

FOLKESTONE.—Messrs. Theodore Distin and Haydn Harrison gave a concert at the Town Hall on the 29th ult. Miss Lucy Franklin was encored in "Maggie's Secret." Mr. H. Harrison's performance of Thalberg's "Last rose of summer" on the pianoforte was universally admired; and Madame Cherer and Messrs. Distin and Mr. G. Carter supplied sundry vocal pieces and contributed much to the success of the entertainment.

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